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Augener's Edition.

Nº 9820.

Johann Sebastian Bach's

ORGAN WORKS

Edited by E. H. Turpin.

Vol. 20.

AUGENER LTD. 199, Regent Street & 6, New Burlington Street, W. LONDON.

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*1. Partite: Christ, der du bist der helle Tag. *(Christ, Thou who art the brightest Day)* ... 1200.

2. O Gott, du frommer Gott. *(O God, Thou beneficent God)* ... ... 1210.

3. Partite: Sei gegrüsset, Jesu gütig. *(Gracious Jesu, be Thou saluted)* ... 1222.

4. Partite on Choral: Ach, was soll ich Sünder machen? *(Alas! what must I, a sinner, do?)* ... ... 1244.

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6. Fuga super: Allein Gott in der Höh' sei Ehr.' *(Honour alone to God on high)* ... ... 1284.

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---

* The words Partie (German) and Partita (Italian) were used as equivalent to Suite by Bach; as in connection with 6 Partitas for Clavier (or Pianoforte) and the three sets of Variations on Choral Themes given in this volume. This title is no longer employed; though the words Partition (French) and Partitur (German) still indicate music in full score, vocal or instrumental, or both kinds in combination.

2638663

Partite, Variations etc.

Partite: "Christ, der du bist der helle Tag."

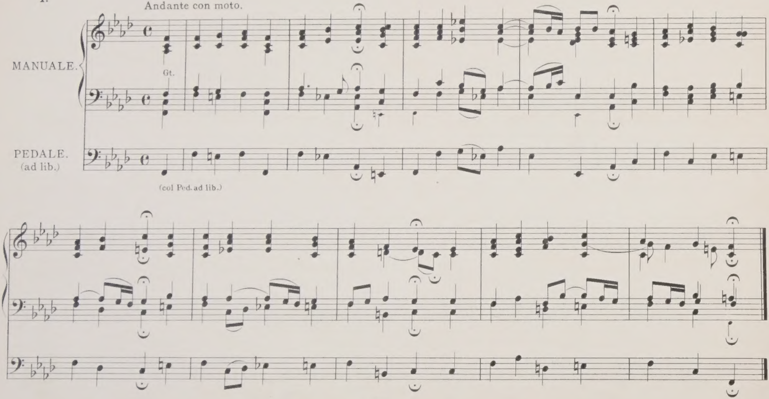
(Christ, Thou who art the brightest Day.)

Sw. 8 ft. and Oboe.
Gt. Soft 8 ft.
Ch. Dulc. and Gamba.
Ped. Soft 16 and 8 ft. to Gt.

J. S. Bach.

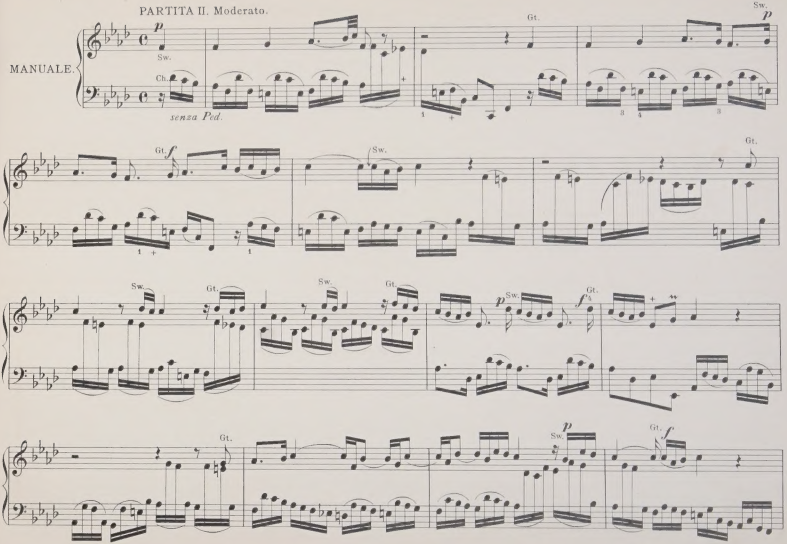
1. PARTITA I.

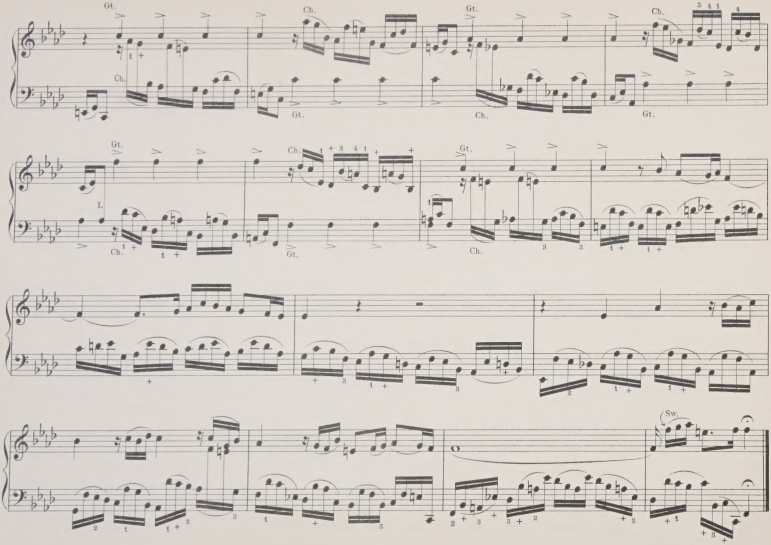
Andante con moto.


MANUALE.
Gt.
PEDALE.
(ad lib.)
(col Ped. ad lib.)

Augener's Music Printing Offices 10 Lexington Street London W. Established 1878

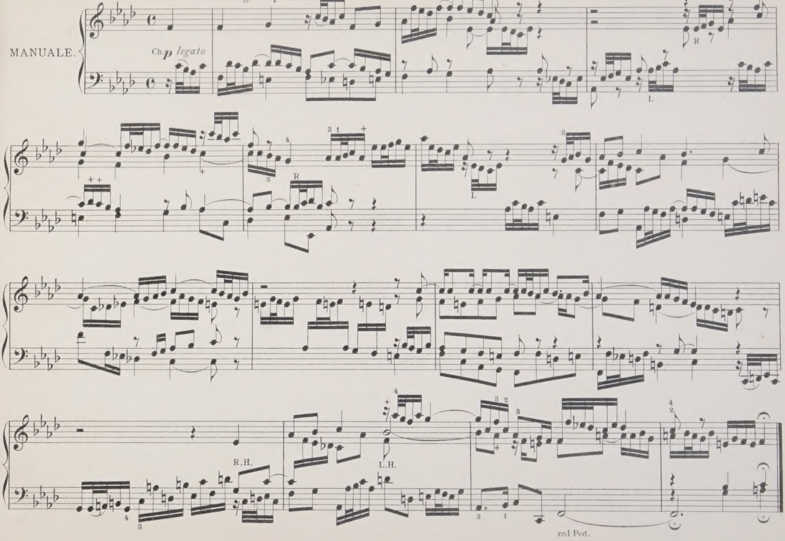
PARTITA II. Moderato.


MANUALE.
p
Sw.
Ch.
senza Ped.
Gt.
Sw.
p
Gt.
f
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
p
Sw.
f
Gt.
Gt.
p
Sw.
Gt.
f


Gt.
Ch.
Gt.
Ch.
Gt.
Ch.
Ch.
Gt.
L
Ch.
Gt.
Gt.
Ch.
Sw.

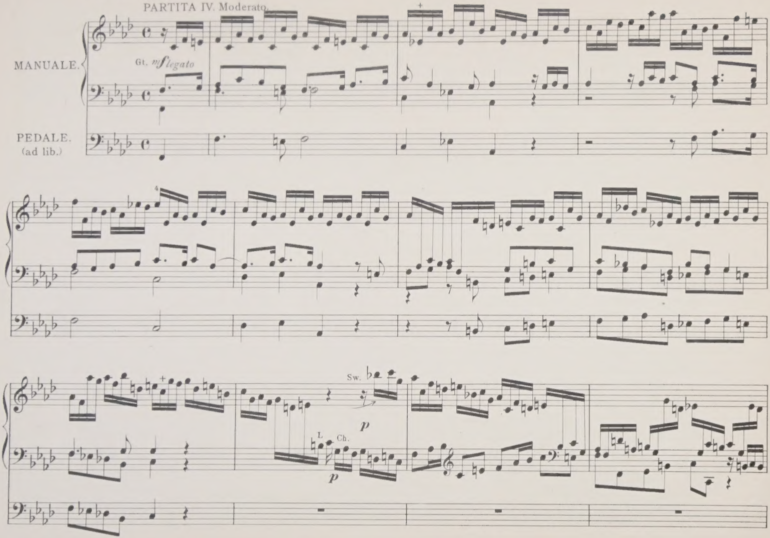
Ch. Salicional 8 ft., Viol. d'amore 4 ft.
Ped. soft 16 and 4 ft. to Ch.

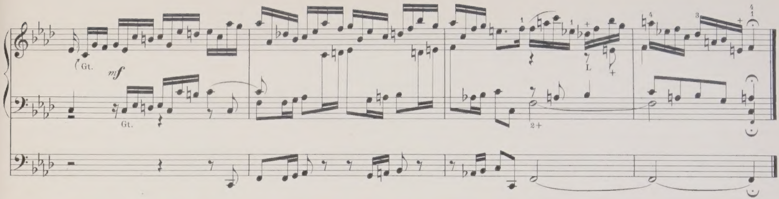
PARTITA III. Adagio espressivo.


MANUALE.
Ch. *p* *legato*
R
L
R.H.
L.H.
col Ped.

Sw. 8, 4, 2 ft., Gt. 8 ft. and Har. 4 ft. Flute. Ch. 8 and 4 ft.
(Ped. 16 and 8 ft.)

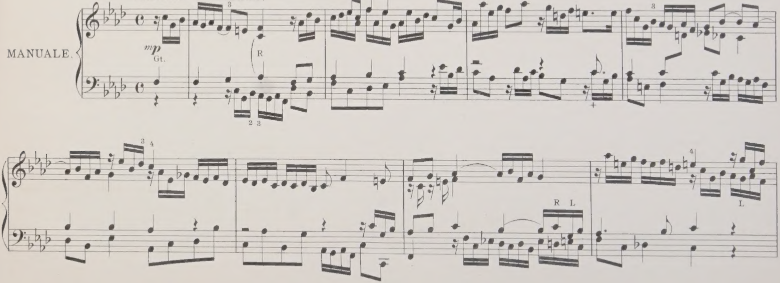
PARTITA IV. Moderato.

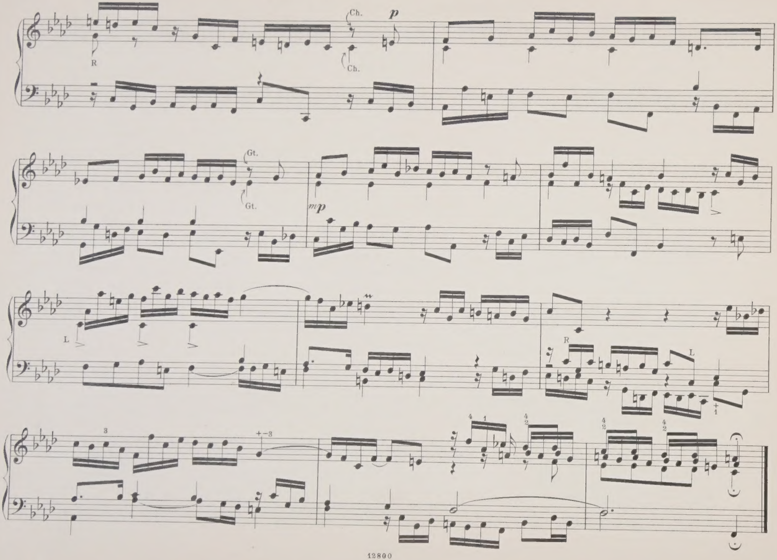

MANUALE.
PEDALE.
(ad lib.)
Gt. mf legato
+
4
+
Sw.
p
L
Ch.
p


Gt.
mf
Gt.
1
1
+
L
+
2+
4
3
+
4
1

Gt. 8 ft. coupled to Sw., Ch. 8 and 4 ft.

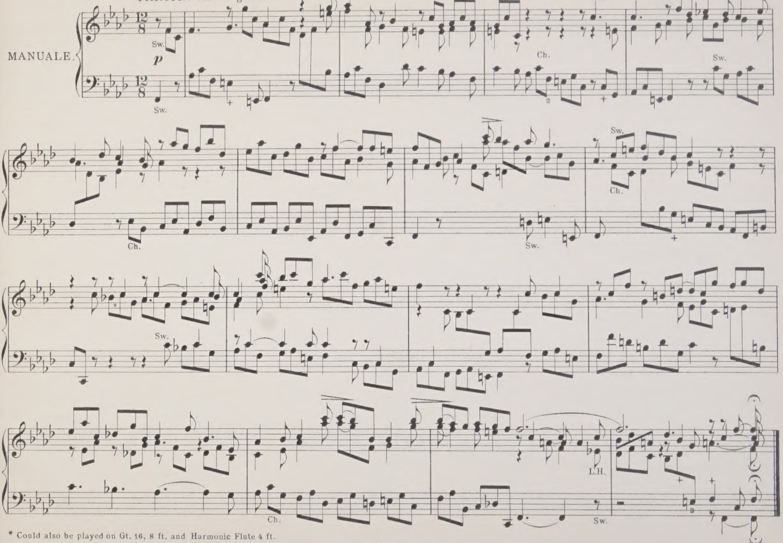
PARTITA V. Moderato.


MANUALE.
mp
Gt.
3
R
2 3
+
3
3 4
R L
4
L


Ch.
p
R
Ch.
Gt.
Gt.
mp
L
R
L
+
1
3
+−3
4
1
4
2
4
2
4
2

Sw. 8 ft. with 4 ft. and Oboe.
Ch. 8 ft. with Bassoon or Cor Anglais.*

PARTITA VI. Allegretto.


MANUALE.
Sw.
p
Sw.
Sw.
Ch.
Sw.
Ch.
Sw.
Sw.
Ch.
Sw.
Ch.
L.H.
Sw.

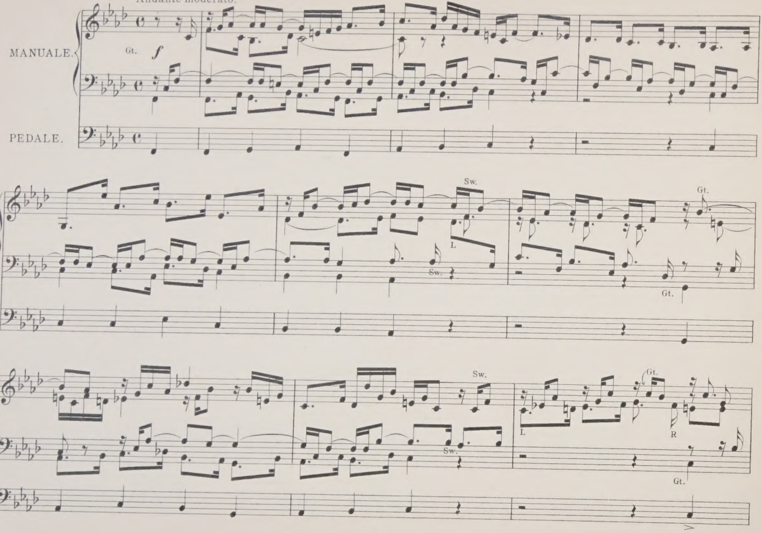
---

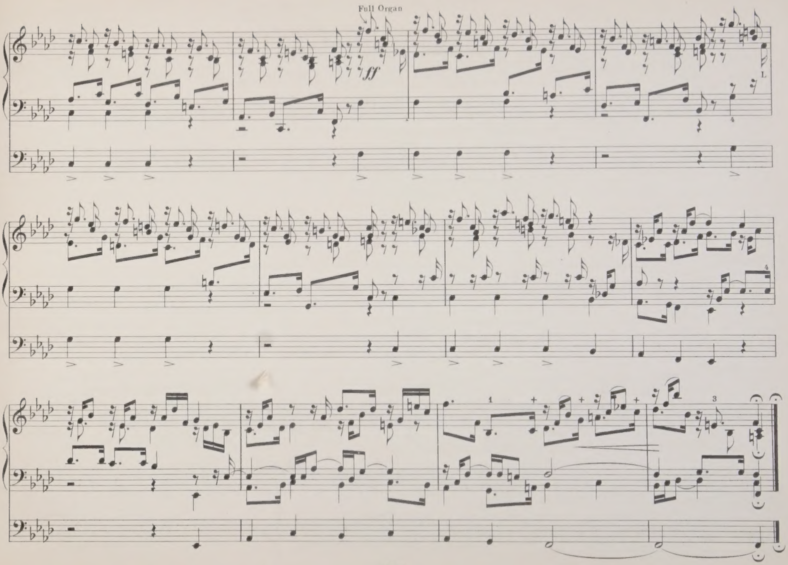
* Could also be played on Gt. 16, 8 ft. and Harmonic Flute 4 ft.

Gt. *f* to full Sw.
Ped. 32, 16, 8 ft. with "reeds," coupled to Gt.

PARTITA VII.

Andante moderato.


MANUALE.
Gt.
f
PEDALE.
Sw.
L
Sw.
Gt.
Gt.
Sw.
Sw.
Gt.
L
R
Gt.


Full Organ
ff
L
4
4
1
+
+
+
3

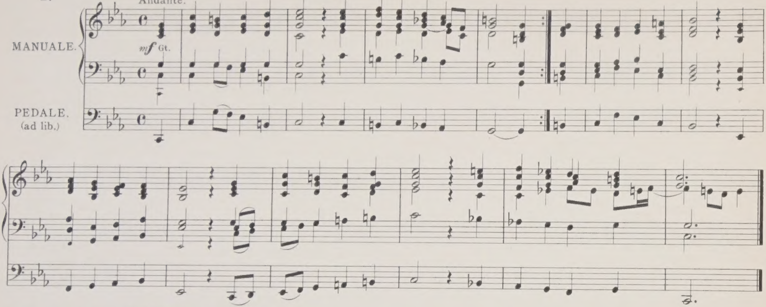
"O Gott, du frommer Gott."

(O God, Thou beneficent God.)

Gt. 8 ft.
Ped. 16 and 8 ft. to Gt.

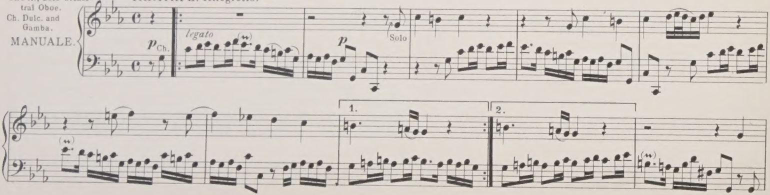
2.

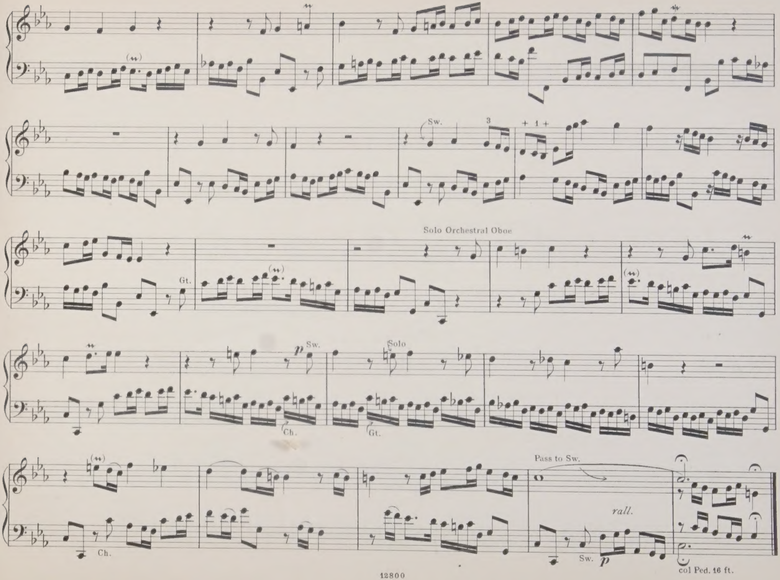
PARTITA I.
Andante.


MANUALE.
mf Gt.
PEDALE.
(ad lib.)

Gt. 8 ft., Solo Orchestral Oboe.
Ch. Dulc. and Gamba.

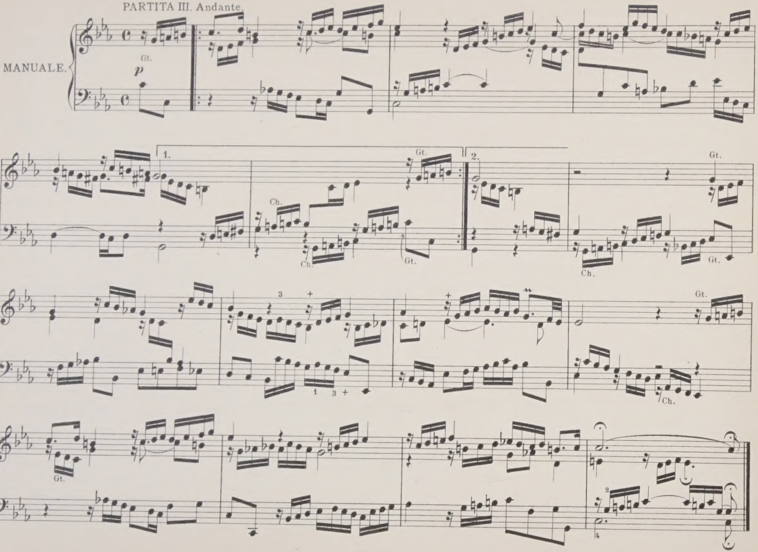
PARTITA II. Allegretto.


MANUALE.
p Ch.
legato
p
Solo
1.
2.


Sw.
3
+ 1 +
Gt.
Solo Orchestral Oboe
p
Sw.
Solo
Ch.
Gt.
Ch.
Pass to Sw.
rall.
Sw.
p
col Ped. 16 ft.

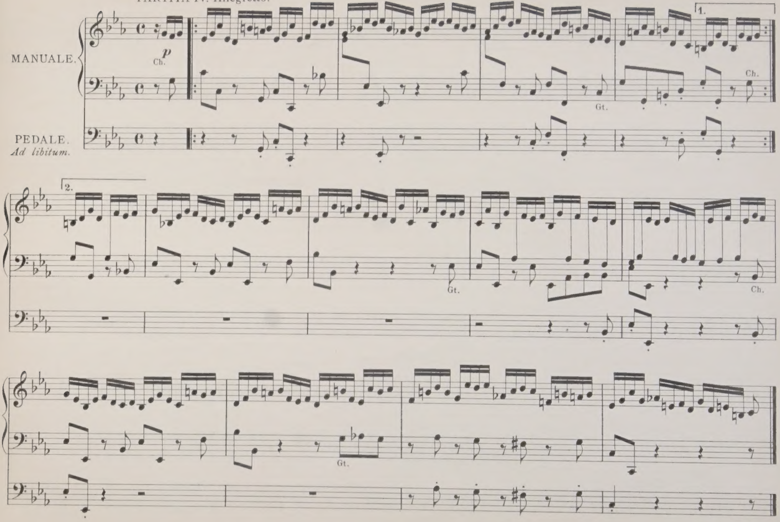
Gt. 8 ft.
Ch. 8 ft.

PARTITA III. Andante.

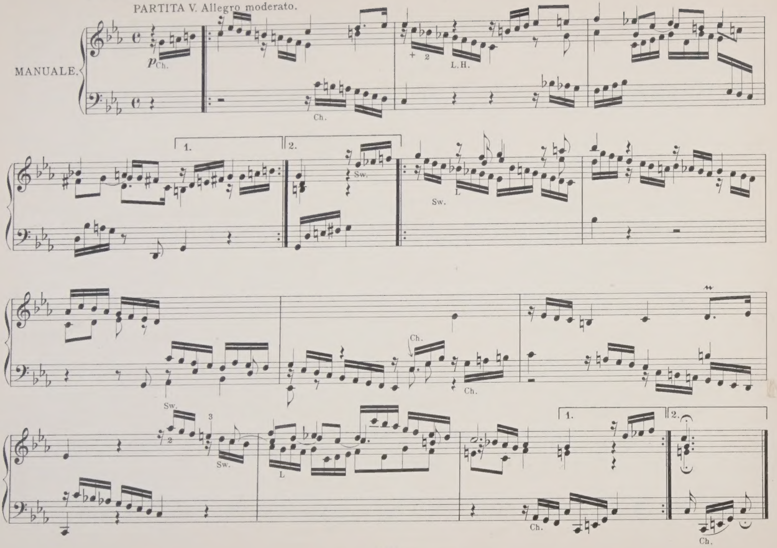

MANUALE.
Gt.
p
1.
2.
Ch.
Gt.
3
+
1
3
Gt.
2
4

Gt. soft 8 ft.
Ch. 8 and 4 ft.
Ped. Soft 16 ft. to Ch.

PARTITA IV. Allegretto.

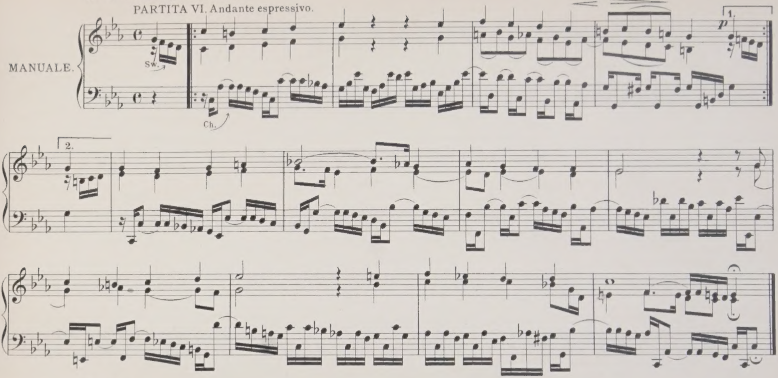

MANUALE.
p
Ch.
1.
Gt.
Ch.
PEDALE.
Ad libitum.
2.
Gt.
Ch.
Gt.

Ch. 8 and 4 ft.
Sw. 8 and 4 ft. with Oboe.


PARTITA V. Allegro moderato.
MANUALE.
p Ch.
Ch.
+ 2
L.H.
1.
2.
Sw.
Sw.
L
Ch.
Ch.
Sw.
3
2
Sw.
L
1.
2.
Ch.
Ch.

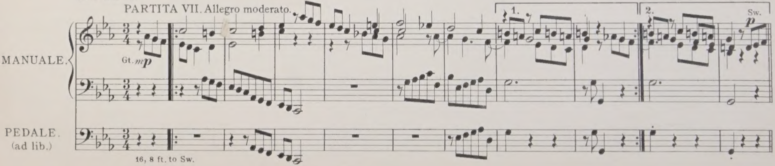
Sw. 8 ft.
Ch. 8 ft. and Cor Anglais or Bassoon.

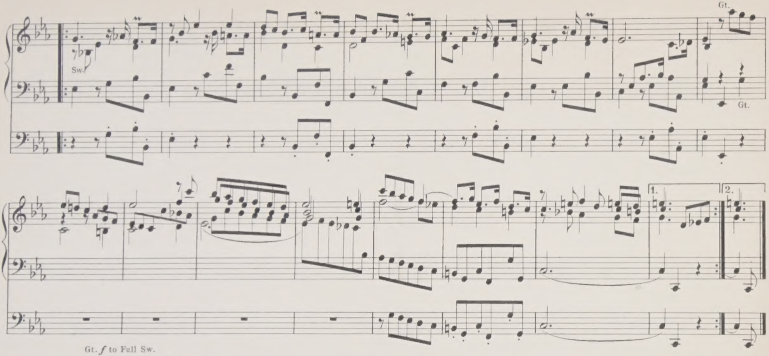
PARTITA VI. Andante espressivo.


MANUALE.
Sw.
Ch.
4
1
p
1.
2.

Gt. 8 ft. to Sw.

PARTITA VII. Allegro moderato.

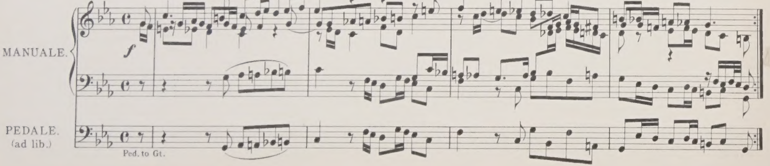

MANUALE.
PEDALE.
(ad lib.)
Gt. mp
1.
2.
Sw.
p
16, 8 ft. to Sw.

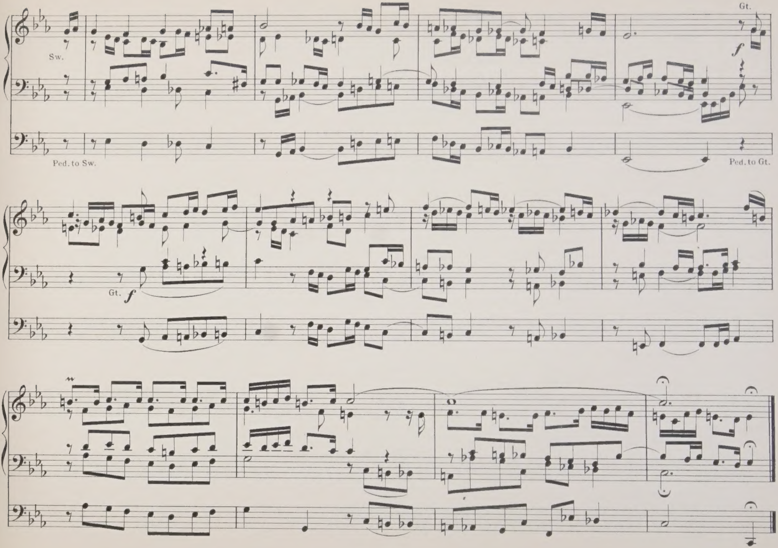


Gt. *f* to Full Sw.

Andante maestoso.

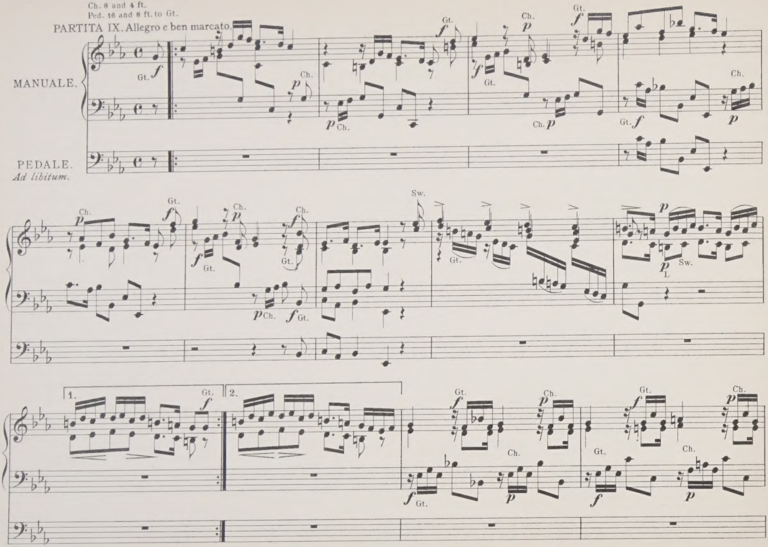
PARTITA VIII.

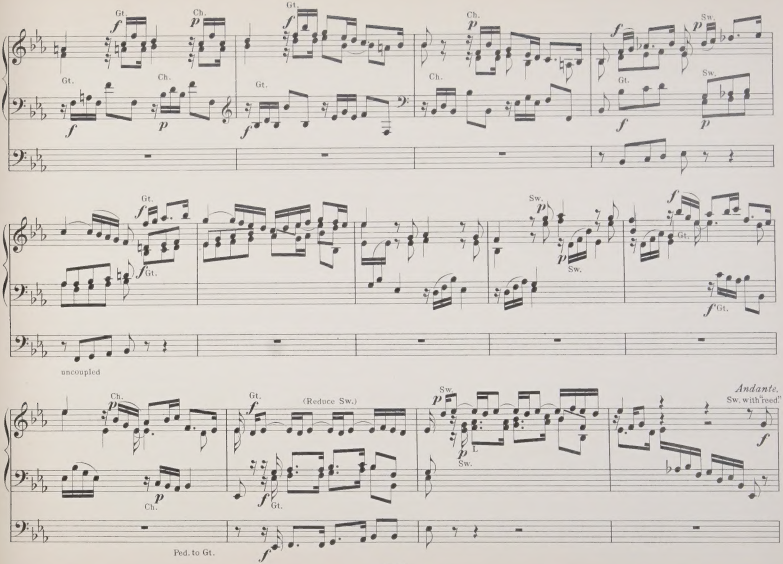

MANUALE.
f
PEDALE.
(ad lib.)
Ped. to Gt.

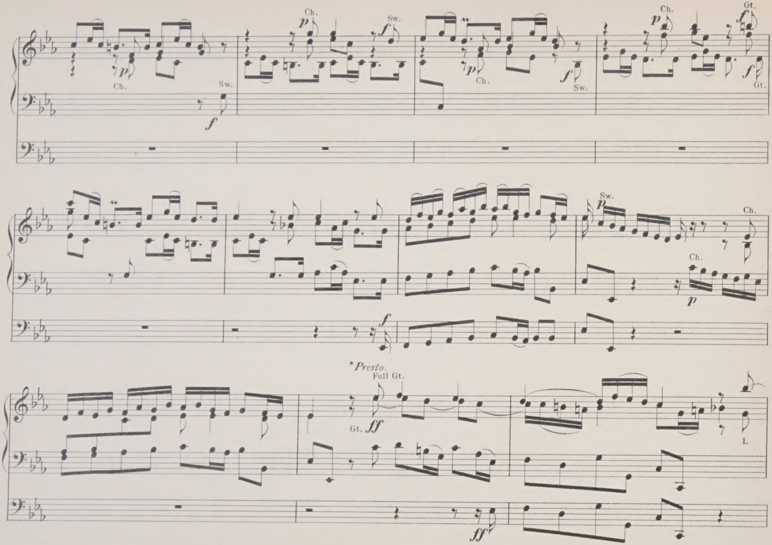

Sw.
Ped. to Sw.
Gt.
f
Ped. to Gt.
Gt.
f

Gt. 8 and 4 ft. to Full Sw.
Ch. 8 and 4 ft.
Ped. 16 and 8 ft. to Gt.

PARTITA IX. Allegro e ben marcato.

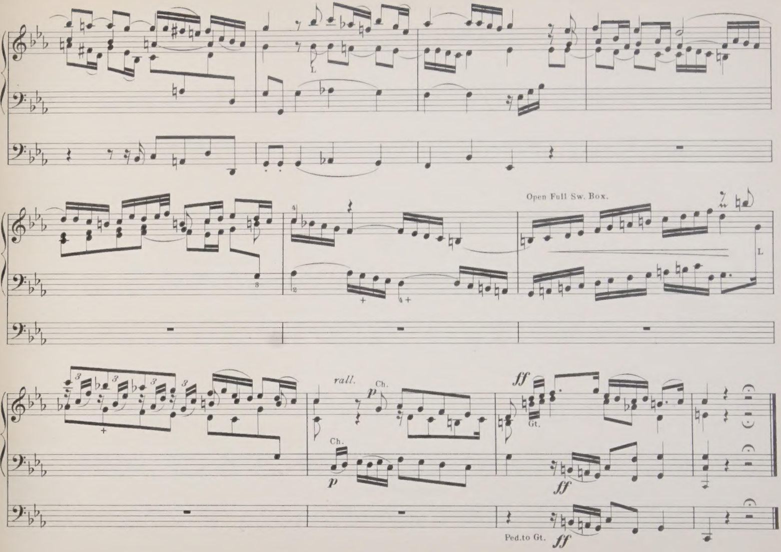

MANUALE.
PEDALE.
Ad libitum.
Gt.
Ch.
Sw.
f
p
L
1.
2.


Gt.
Ch.
Gt.
Ch.
Sw.
uncoupled
Reduce Sw.
Andante.
Sw. with "reed."
Ped. to Gt.
L


Ch.
p
Sw.
f
Ch.
Sw.
f
Ch.
p
Gt.
f
p
Ch.
f
Sw.
f
Gt.
Sw.
p
Ch.
Ch.
p
f
*Presto.
Full Gt.
Gt. ff
L
ff

---

* The words *Presto* and *Prestissimo* were used by Bach much in the same sense as the expressions *accelerando* and *più Allegro* are employed in modern music.


L
4
Open Full Sw. Box.
L
3
2
+
4+
3
+
rall.
Ch.
p
Ch.
p
ff
Gt.
ff
Ped. to Gt.
ff

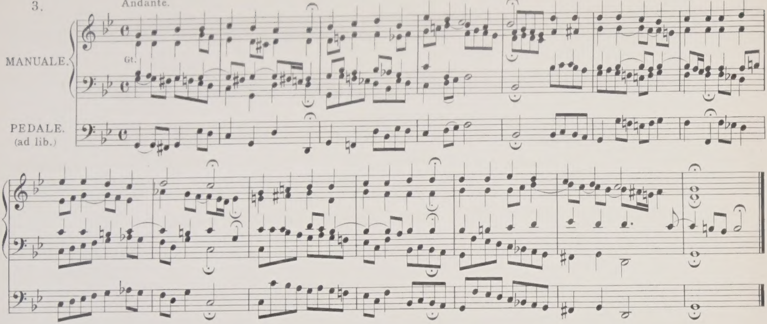
Partite: "Sei gegrüsset, Jesu gütig."

(Gracious Jesu, be Thou saluted.)

Gt. Diaps. uncoupled.
Sw. 8 ft.
Ch. 8 and 4 ft. with Clarinet.
Ped. 16, 8 ft. to Gt.

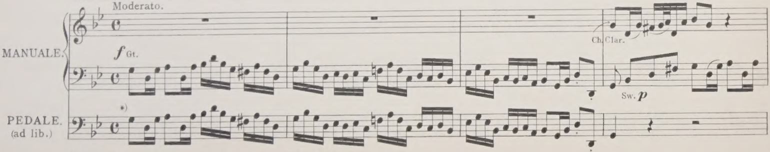
3.

CHORAL.
Andante.

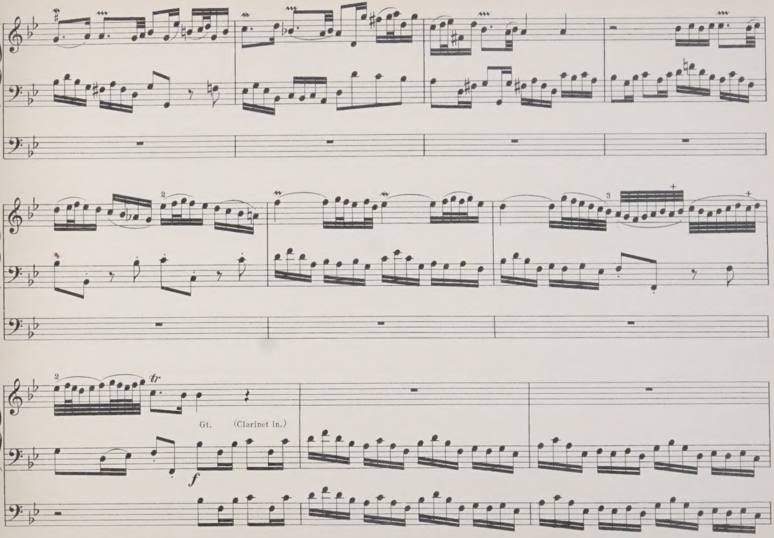

MANUALE.
Gt.
PEDALE.
(ad lib.)

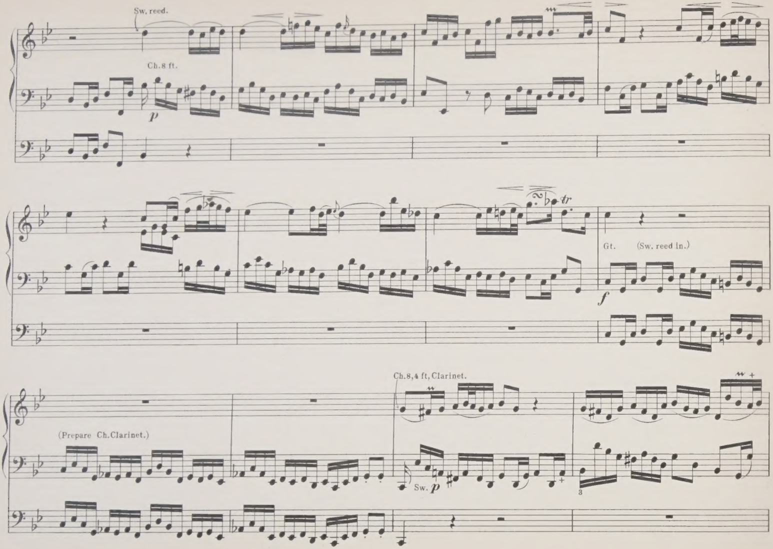
VAR. I. Gt. 16, 8, 4 ft. Sw. to Oboe. Ch. 8, 4 and Clar. Ped. 32, 16, 8 and 4 ft. to Gt.

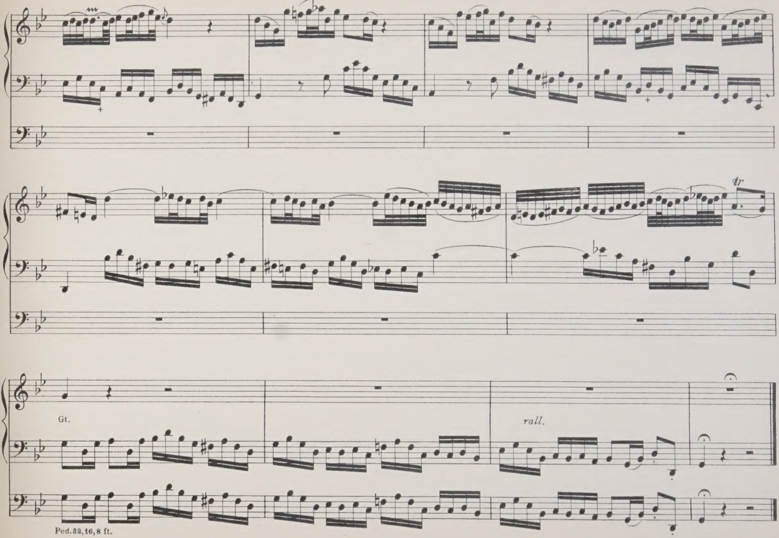
Moderato.


MANUALE.
f Gt.
Ch. Clar.
Sw. p
*)
PEDALE.
(ad lib.)

*) The pedal *ritornel* passages may be played with or without left hand part.


2
3
2
tr
Gt.
(Clarinet in.)
f

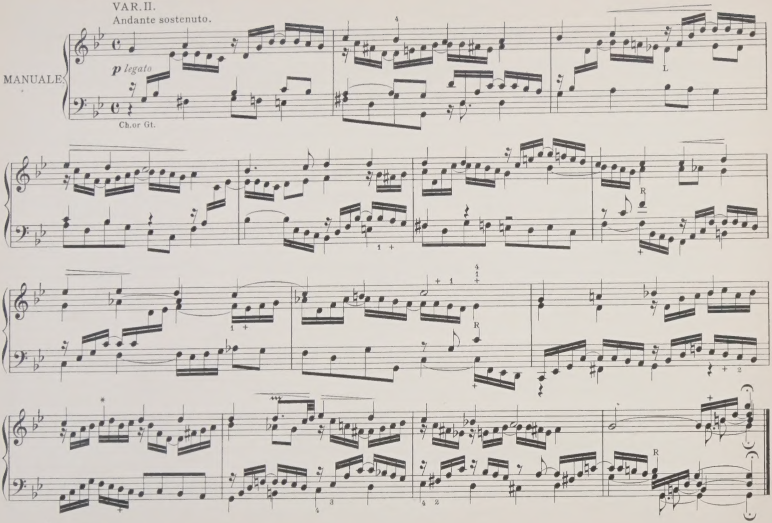

Sw. reed.
Ch. 8 ft.
p
tr
Gt.
(Sw. reed in.)
f
(Prepare Ch. Clarinet.)
Ch. 8,4 ft, Clarinet.
Sw. p
+
3
+

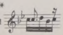

Gt.
rall.
Ped.32,16,8 ft.

Ch.8 ft. or Gt.8 ft. coupled to Sw.8 ft.

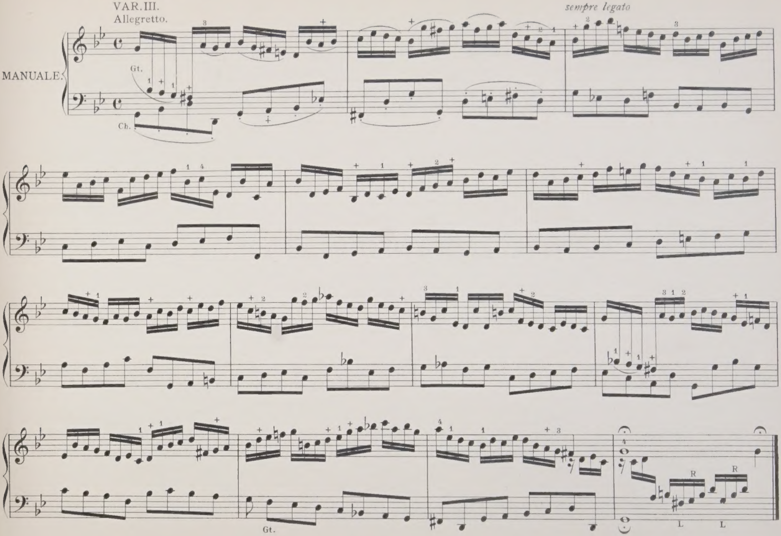
VAR. II.

Andante sostenuto.


MANUALE
p legato
Ch.or Gt.
4
L
R
1 +
+
1 +
+ 1
4
1
+
R
+ 2
*
4 3
4 2
+
R

* Played 

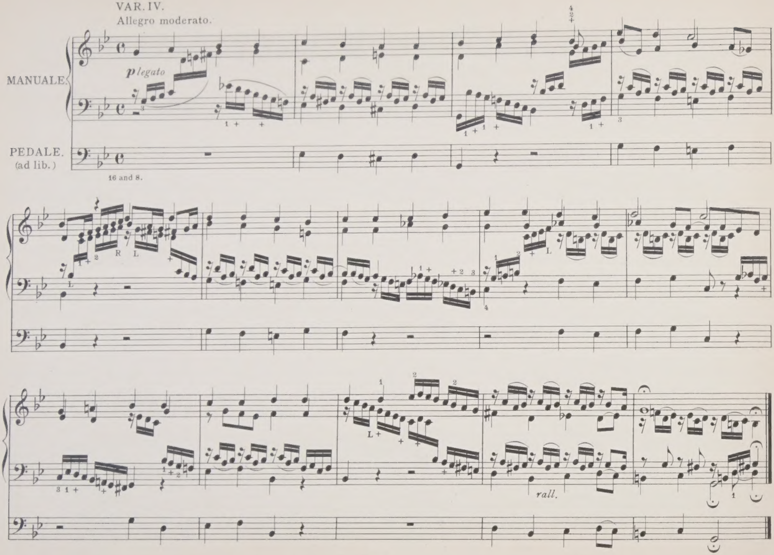
Gt. Gedact and Flute 8 ft.
Ch. St. Diap. and Cor Anglais, or Bassoon.


VAR. III.
Allegretto.
sempre legato
MANUALE.
Gt.
Ch.
Gt.
R
R
L
L

Gt.8 ft.to Sw. 8 ft.and Oboe.

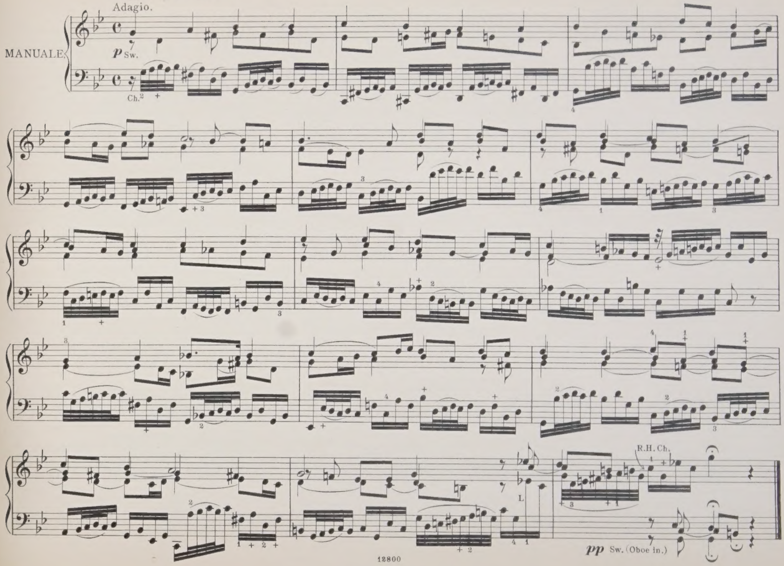
VAR. IV.

Allegro moderato.


MANUALE.
PEDALE.
(ad lib.)
p legato
16 and 8.
rall.

Sw. 8 ft. with Oboe.
Ch. Dulc. and Salicional.

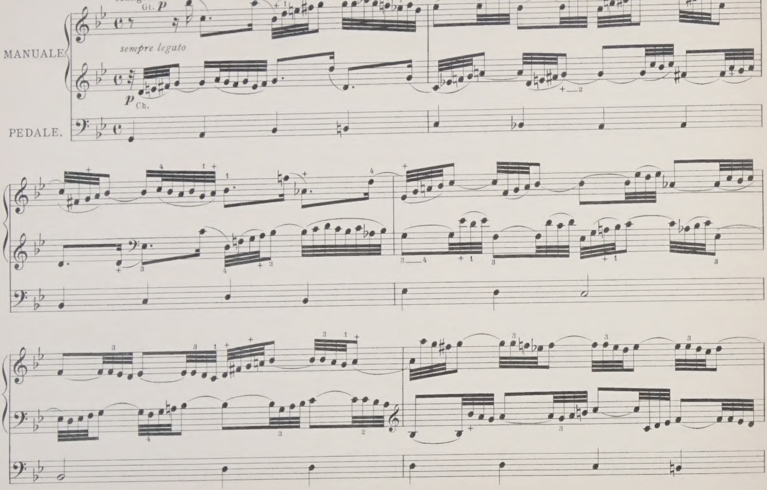
VAR.V. (a 2 Clav.)

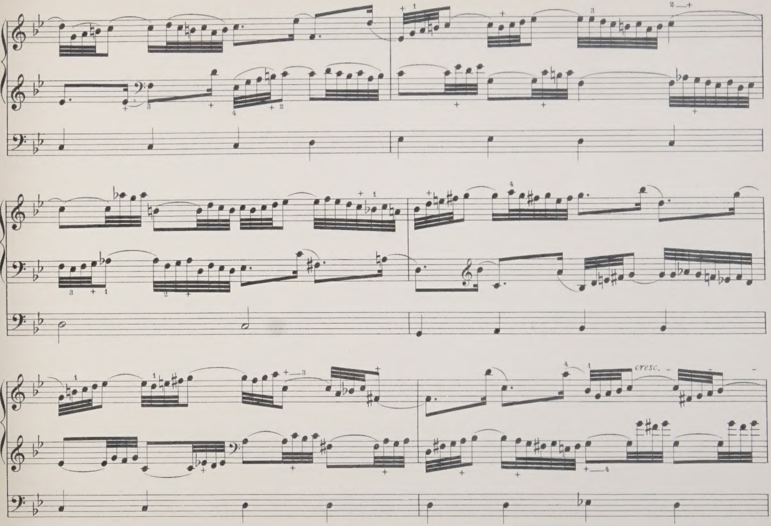

Adagio.
MANUALE.
p Sw.
Ch.
L
R.H. Ch.
pp Sw. (Oboe in.)

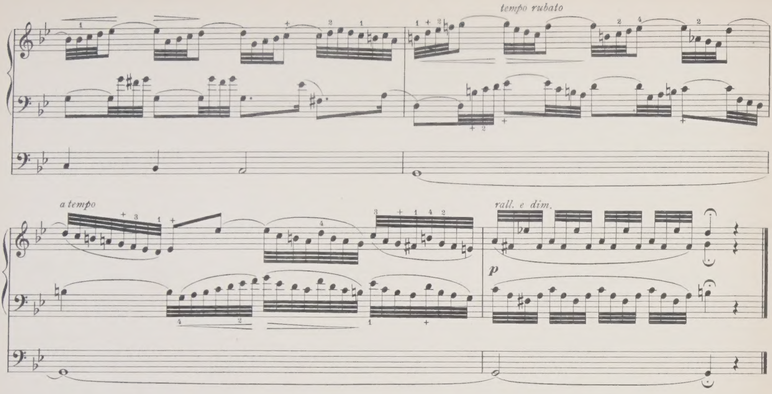
Gt. 8 ft. to Sw.
Sw. 8 and 4 with Oboe.
Ch. St. Diap. and Gamba to Sw.
Ped. Soft 16 and 8 ft. uncoupled.

VAR. VI. (a 2 Clav.)

Adagio.


Gt. p
MANUALE.
sempre legato
p Ch.
PEDALE.

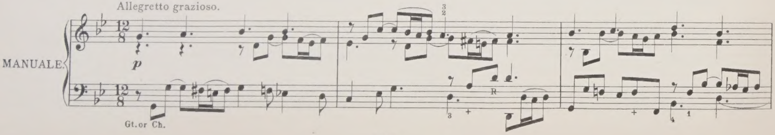

cresc.

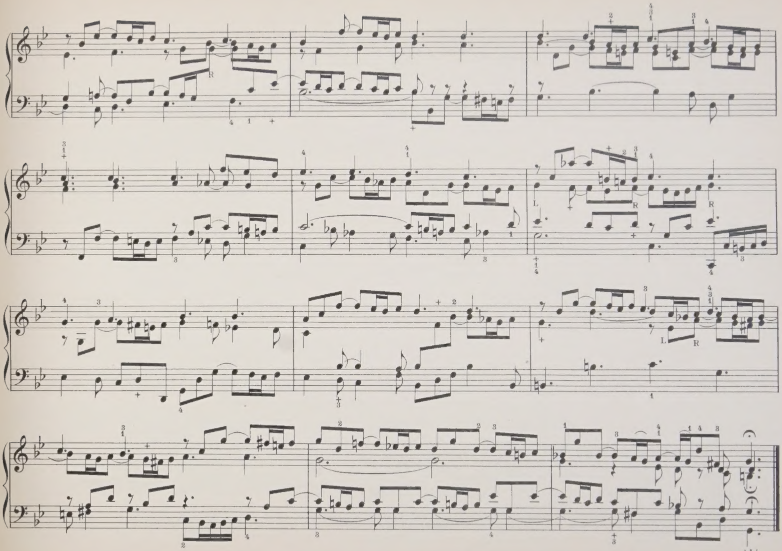

tempo rubato
a tempo
rall. e dim.
p

Gt.soft 8 ft.or Ch.Dul. Salicional,and Viol d'amore 4 ft.

VAR.VII.

Allegretto grazioso.

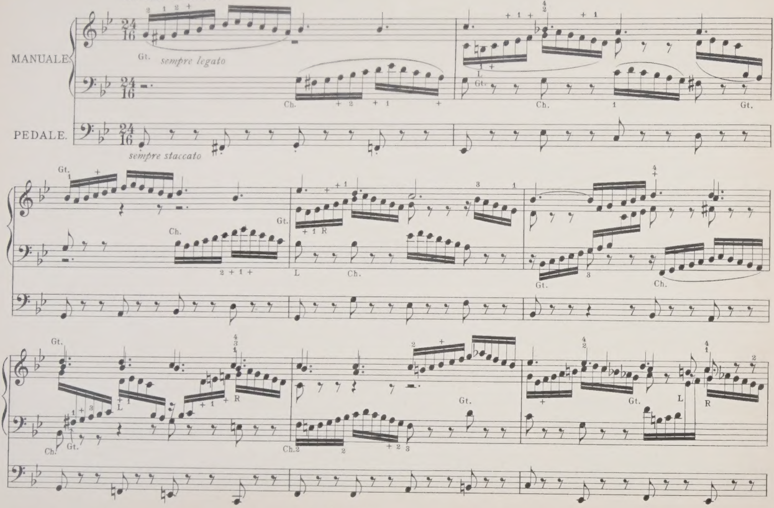

MANUALE.
p
Gt.or Ch.
R

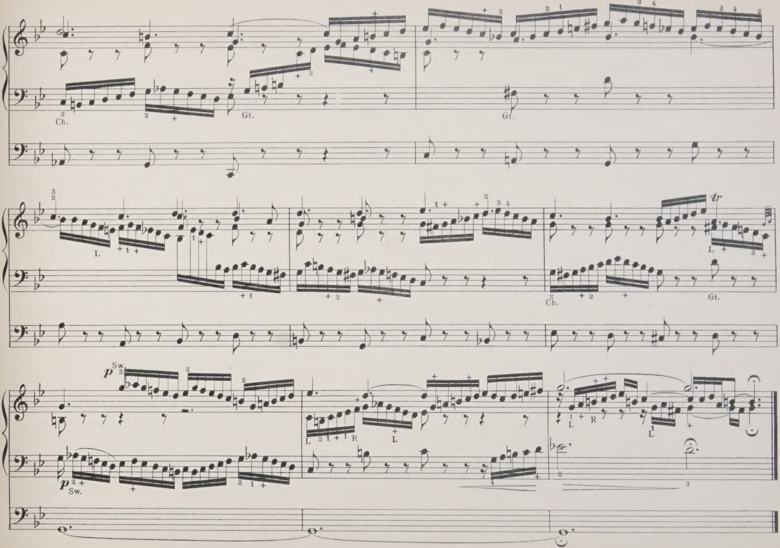

R
L
R
R
L
R
L
R

Gt. Bourdon 16, 8 ft. Harmonic Flute 4 ft.
Sw. 16, 8 and 4 and Oboe.
Ch. St. Diap. Clarinet, 4 ft. and Piccolo 2 ft.
Ped. 16 and 8 ft. uncoupled.

VAR. VIII.

Andante con moto.

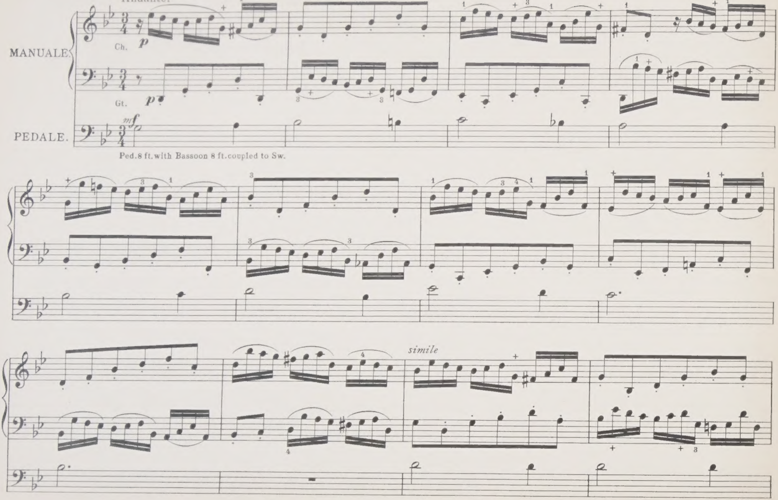

MANUALE
PEDALE.
24/16
Gt.
sempre legato
Ch.
sempre staccato
L
R


Ch.
Gt.
Gt.
L
Ch.
Gt.
tr
L
R
p
Sw.
p
Sw.
L
R
L

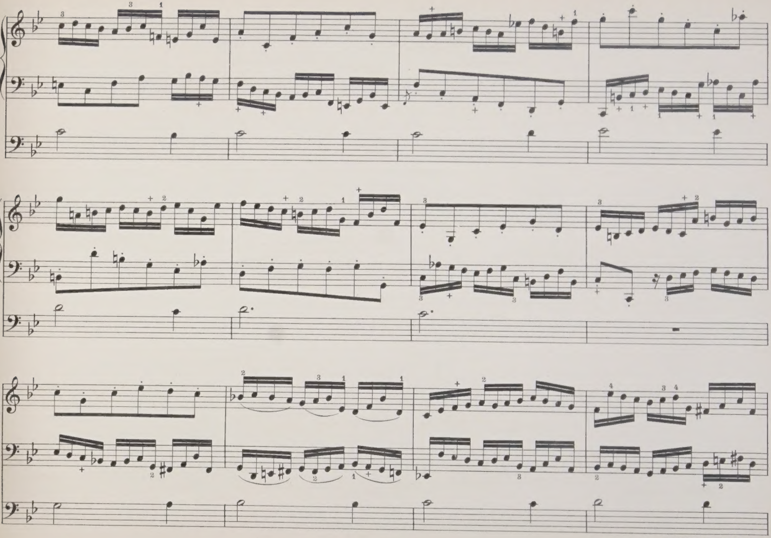
Gt. St.Diap.and Small Open Diap.
Sw. 8 ft.and Horn.
Ch. St.Diap. Open Diap. Salicional and Prin.4 ft.
Ped.8 ft.and Bassoon coupled to Sw.

VAR. IX. (a 2 Clav.e Ped.)

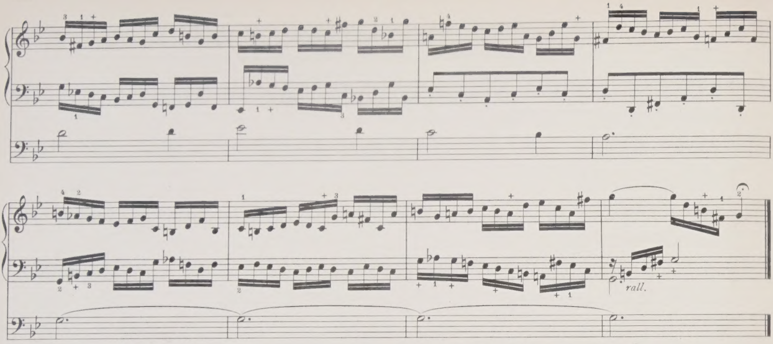
Andante.


MANUALE
PEDALE.
Ch.
Gt.
p
p
mf
simile

Ped.8 ft.with Bassoon 8 ft.coupled to Sw.



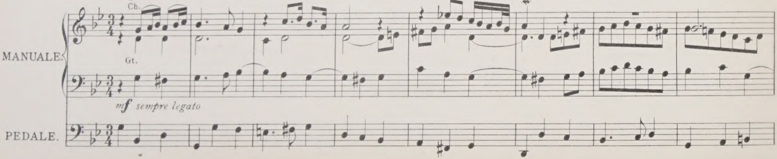
Add soft 16 ft. to Ped.

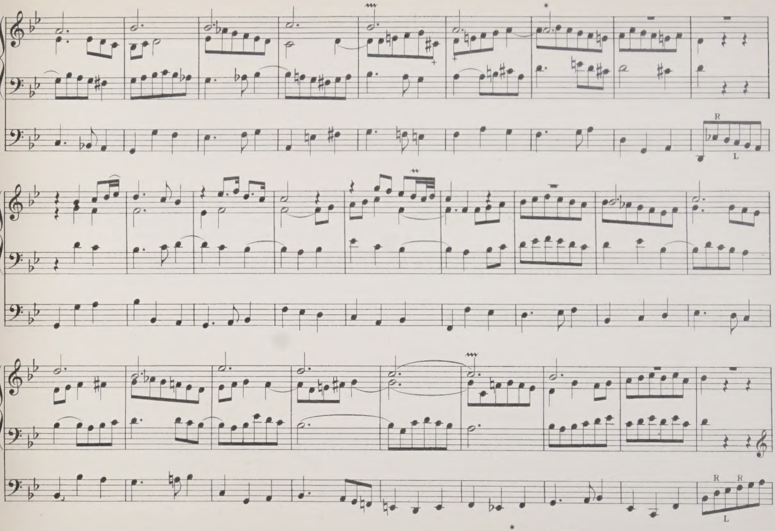


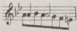
Gt. 8 ft. to Sw.
Ch. 8 and 4 ft. to Sw. 8 and 4 ft. with 8 ft. reeds. (Sw. closed.)
Ped. 16 and 8 to Ch.

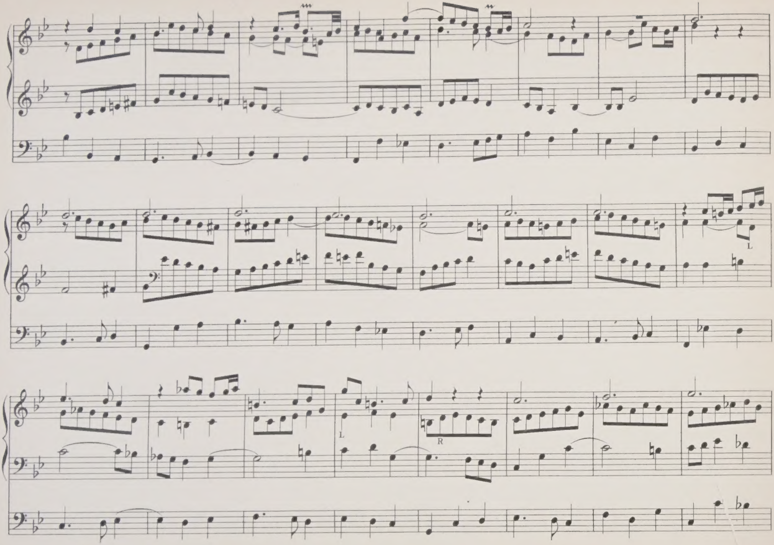
VAR. X. (a 2 Clav. e Ped.)

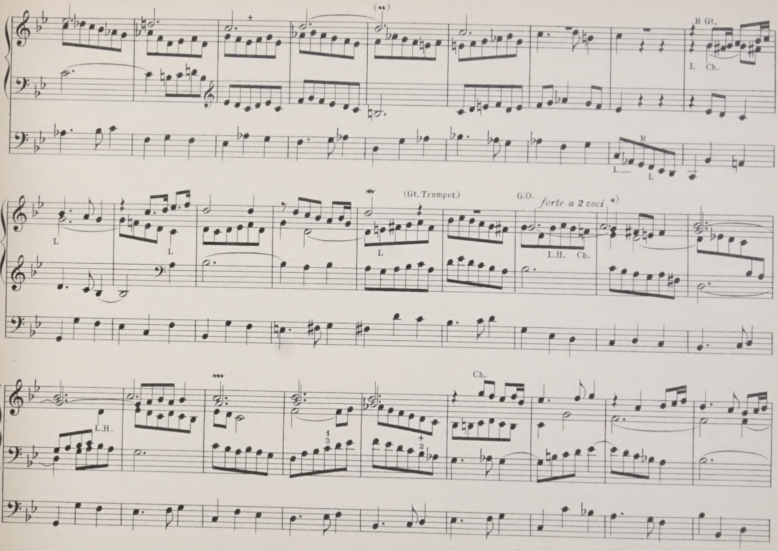
Allegro moderato.


Ch.
Gt.
MANUALE.
mf sempre legato
PEDALE.



* Played 

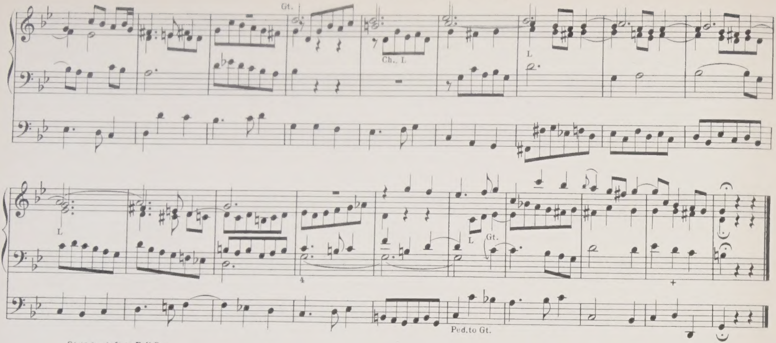

L
L
R


(𝆖)
R Gt.
L Ch.
R
L
L
L
L
(Gt. Trumpet.)
G.O.
forte a 2 voci *)
L
L.H. Ch.
L.H.
Ch.
1
3
+
2
+

---

*) For 8 bars play 2 parts only on Gt.

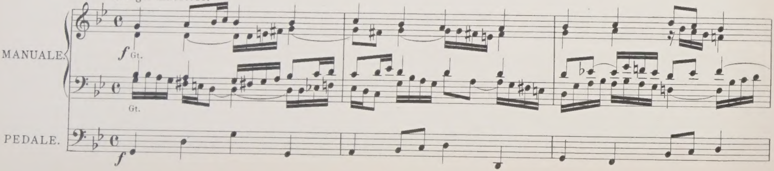
For 11 bars and two beats R.H. playing two parts only on Gt.

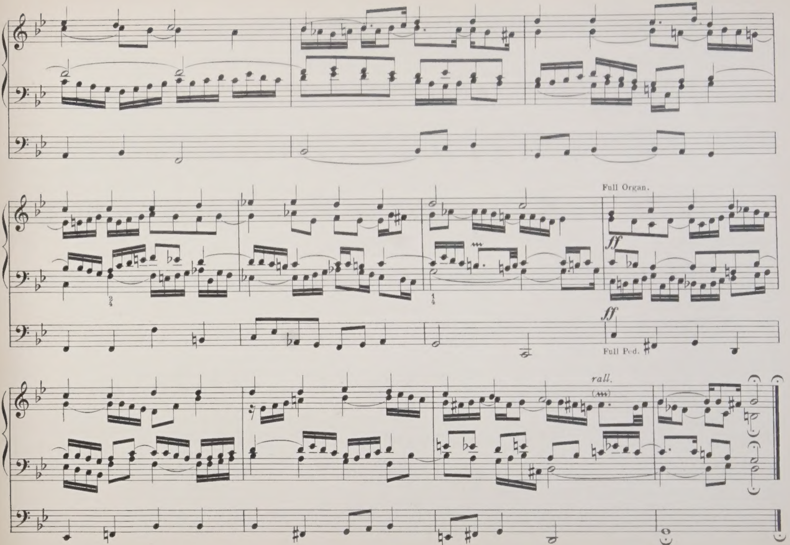

Gt.
Ch. L
L
L
L
L
Gt.
4
+
Ped.to Gt.

Gt.16,8and4ft.to Full Sw.
Ped.32,16,8 ft.to Gt.

VAR. XI. (a 5 voci in Organo pleno.)

Adagio maestoso.


MANUALE.
PEDALE.
f Gt.
Gt.
f


Full Organ.
ff
ff
Full Ped.
rall.

Partite on Choral: "Ach, was soll ich Sünder machen?"

("Alas! what must I, a sinner, do?")

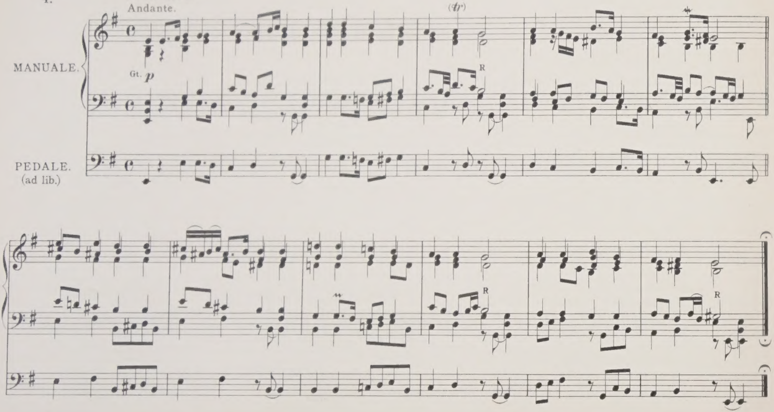
(Partite diverse.)

Gt. soft 8 ft.
Sw. 8 ft. and Oboe.
Ch. 8 ft.
Ped. Soft 16 and 8.

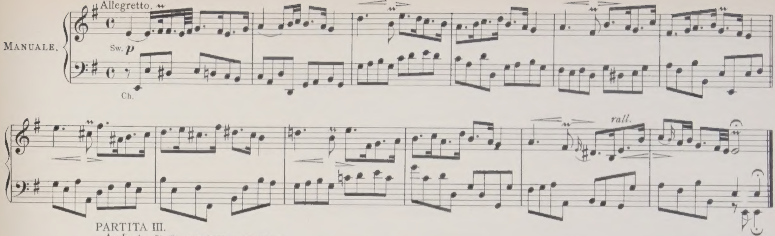
4.

PARTITA I.

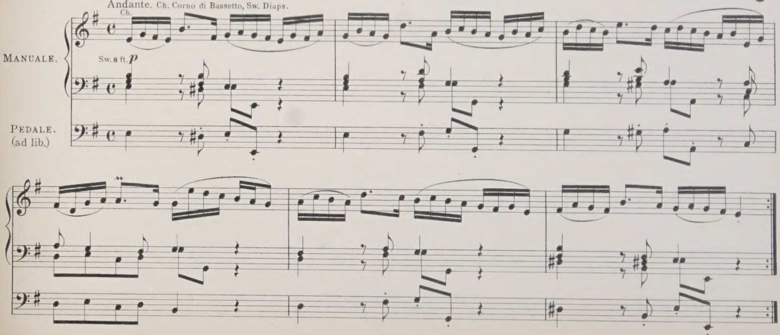
Andante.

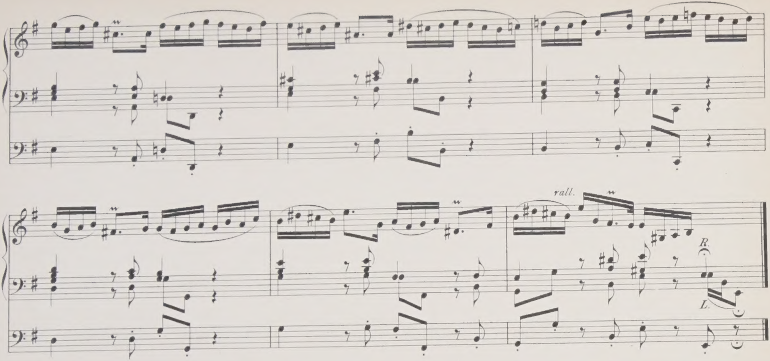

(tr)
MANUALE.
Gt. p
R
PEDALE.
(ad lib.)

PARTITA II.


Allegretto.
MANUALE.
Sw. p
Ch.
rall.

PARTITA III.

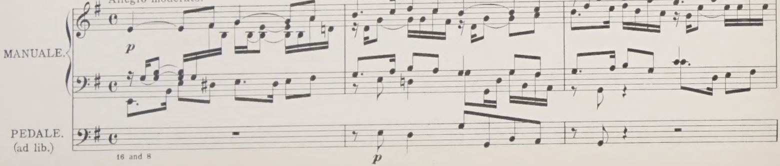

Andante. Ch. Corno di Bassetto, Sw. Diaps.
Ch.
MANUALE.
Sw. 8 ft. p
PEDALE.
(ad lib.)

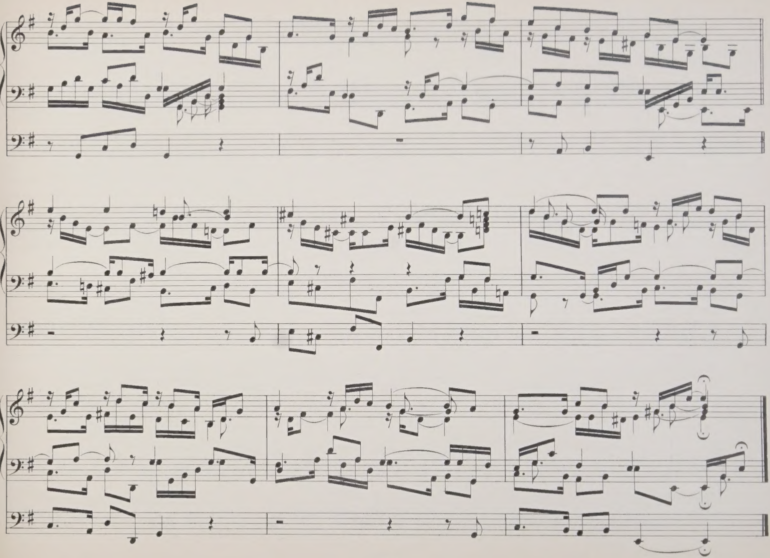


Gt. 8 ft. to Sw.

PARTITA IV.

Allegro moderato.

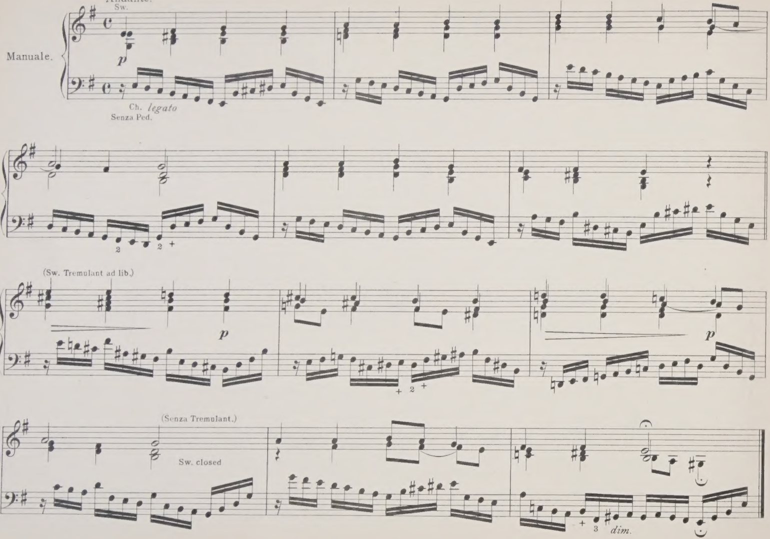

MANUALE.
p
PEDALE.
(ad lib.)
16 and 8
p



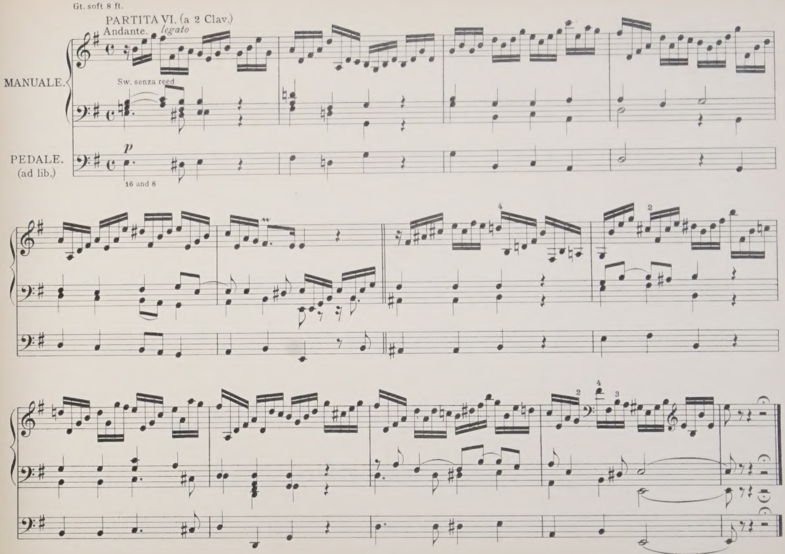
Sw. Vox humana or Voix celestes.
Ch. Heraulophon to Sw.

PARTITA V. (a 2 Clav.)

Andante.

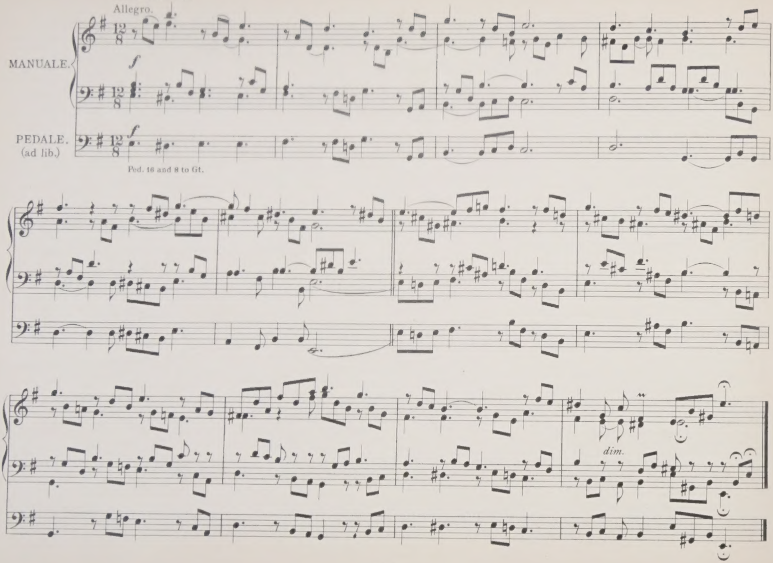

Sw.
Manuale.
p
Ch. *legato*
Senza Ped.
2 2 +
(Sw. Tremulant ad lib.)
p
+ 2 +
p
(Senza Tremulant.)
Sw. closed
+ 3 *dim.*

PARTITA VI. (a 2 Clav.)


Gt. soft 8 ft.
Andante.
legato
MANUALE.
Sw. senza reed
PEDALE.
(ad lib.)
p
16 and 8
4
2
2
4
3

Gt. 8 and 4 ft.

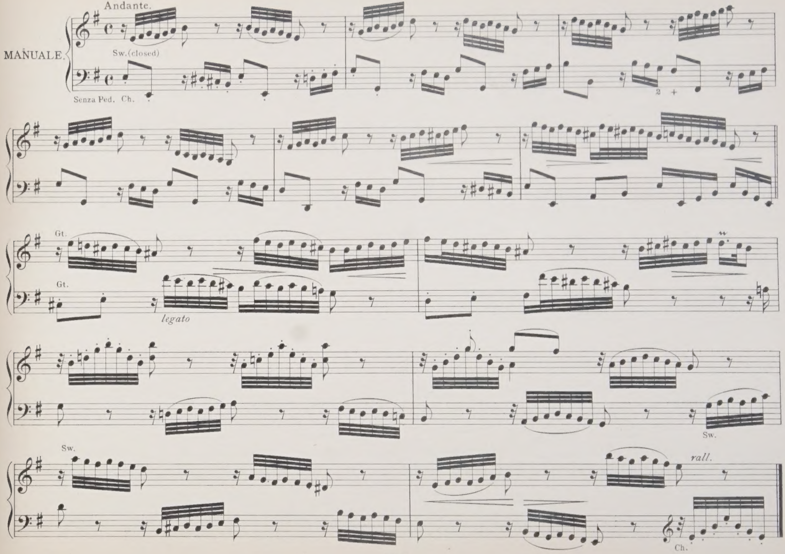
PARTITA VII.


Allegro.
MANUALE.
PEDALE.
(ad lib.)
f
f
Ped. 16 and 8 to Gt.
dim.

Gt. 8 to Full Sw.
Ch. 8 and 4 to Sw.

PARTITA VIII.

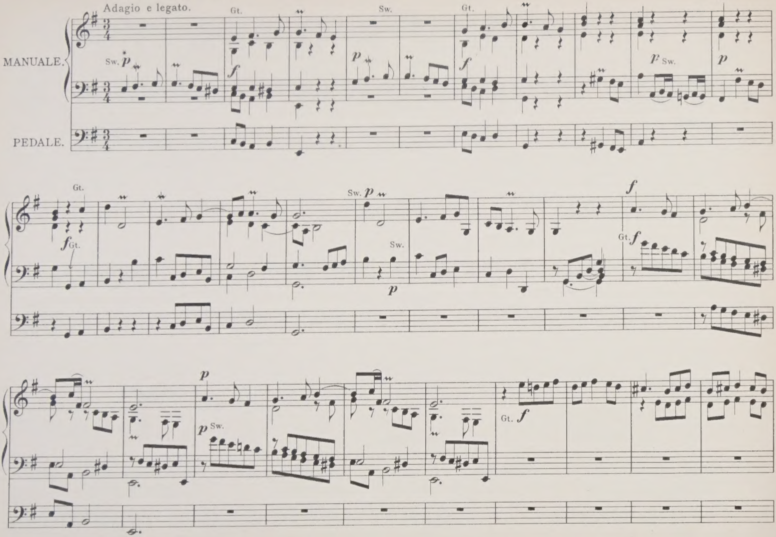
Andante.


MANUALE.
Sw. (closed)
Senza Ped. Ch.
2 +
Gt.
Gt.
legato
Sw.
Sw.
rall.
Ch.

Sw. 8 ft. and Oboe.
Gt. Diap. Ch. 8 ft.
Ped. 16 and 8 to Gt.

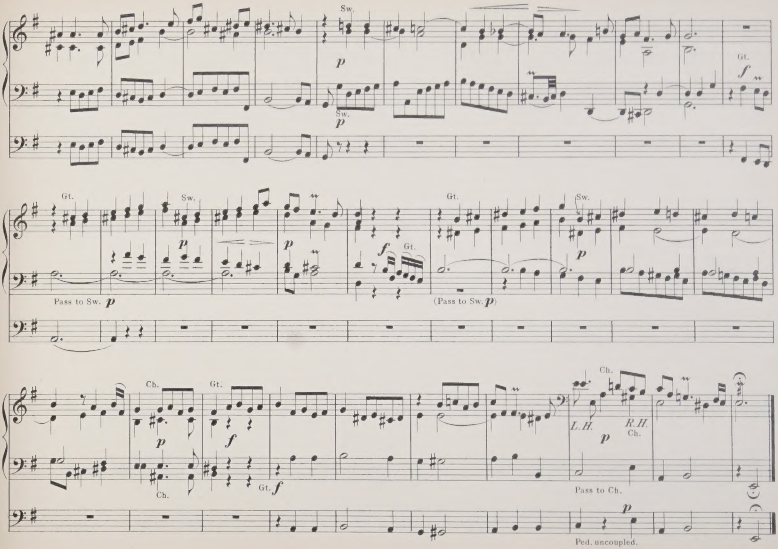
PARTITA IX. (a 2 Clav.)

Adagio e legato.


MANUALE.
PEDALE.
Sw. *p
Gt.
f
Sw.
p
Gt.
f
p Sw.
Sw.
p
Gt.
f Gt.
Sw. p
Sw.
p
f
Gt. f
p
p Sw.
Gt. f

---

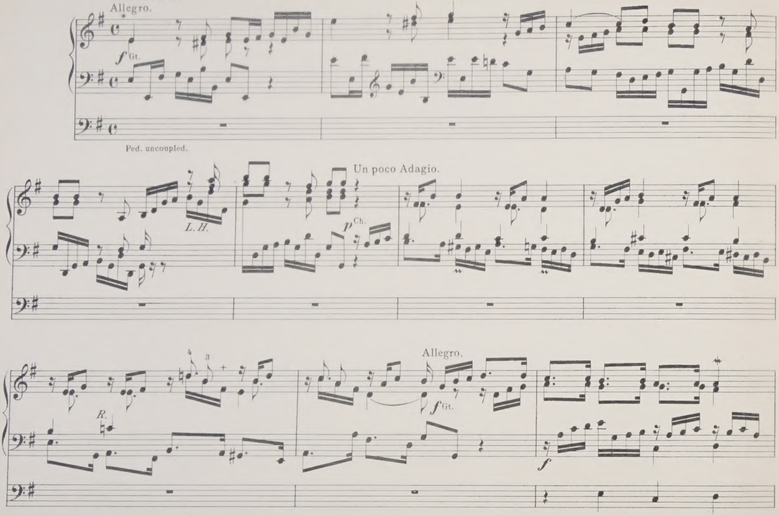
* The signs *f* and *p* are given by Bach.


Sw.
p
Sw.
p
Gt.
f
Gt.
Pass to Sw. p
Sw.
p
p
f
Gt.
Gt.
(Pass to Sw. p)
Sw.
p
Ch.
p
Ch.
Gt.
f
Gt. f
L.H.
p
R.H.
Ch.
Ch.
Pass to Ch.
p
Ped. uncoupled.

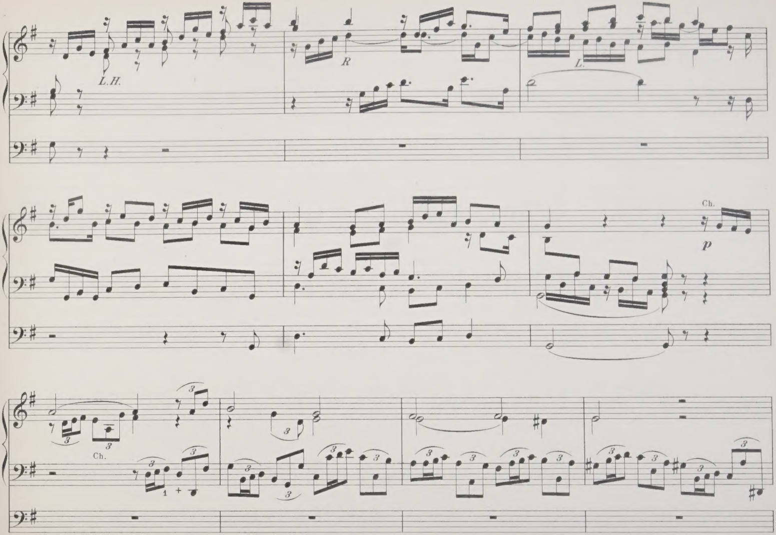
Gt. 8 (4 ft. ad lib.) (uncoupled.)
Sw. Full.
Ch. 8 and 4 ft.
Ped. 16 and 8 to Gt.

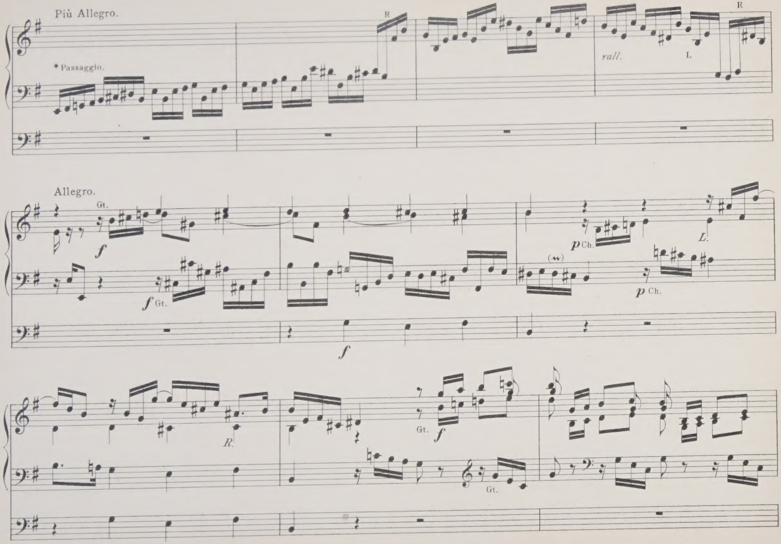
PARTITA X.

Allegro.


*
f Gt.
Ped. uncoupled.
L.H.
Un poco Adagio.
p Ch.
4
3
+
R.
Allegro.
f Gt.
f

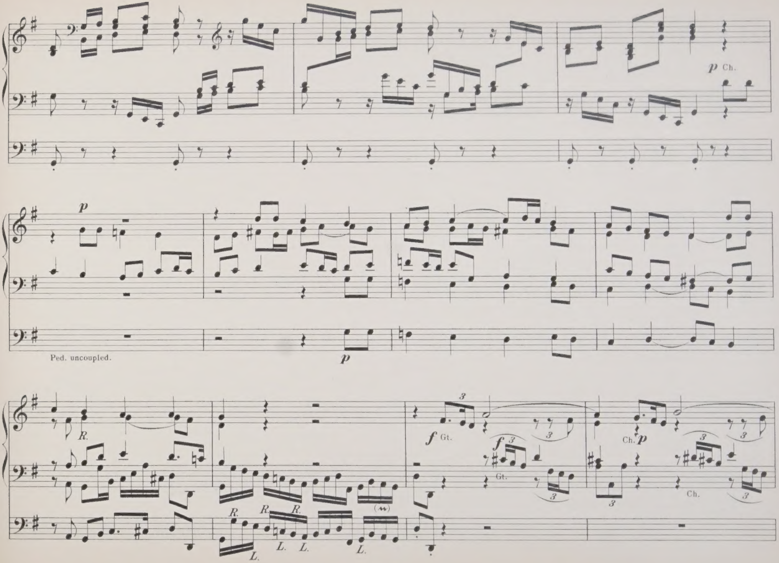
* The alternation of the manuals are as marked by Bach for a keyboard of two manuals; "Oberwerk" and "Rückpositiv." The time changes are also those given in the original.

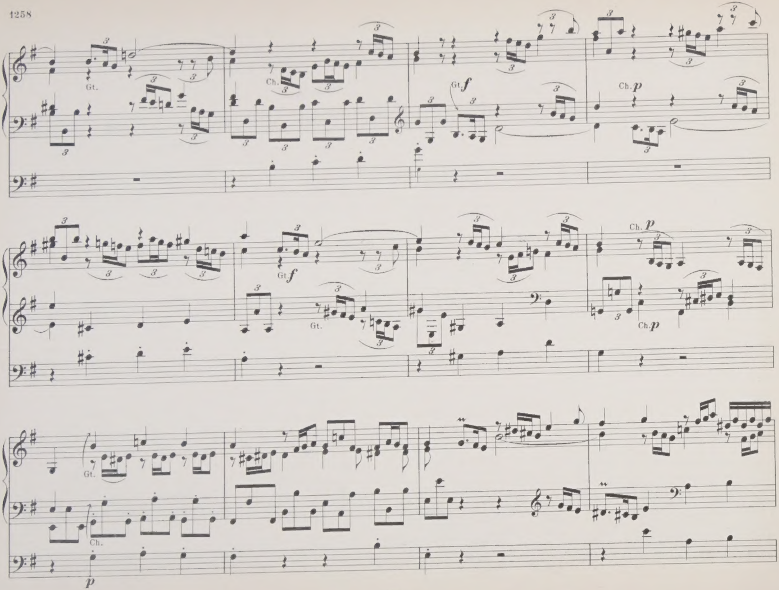

L.H.
R
L.
Ch.
p
Ch.
3
1
+

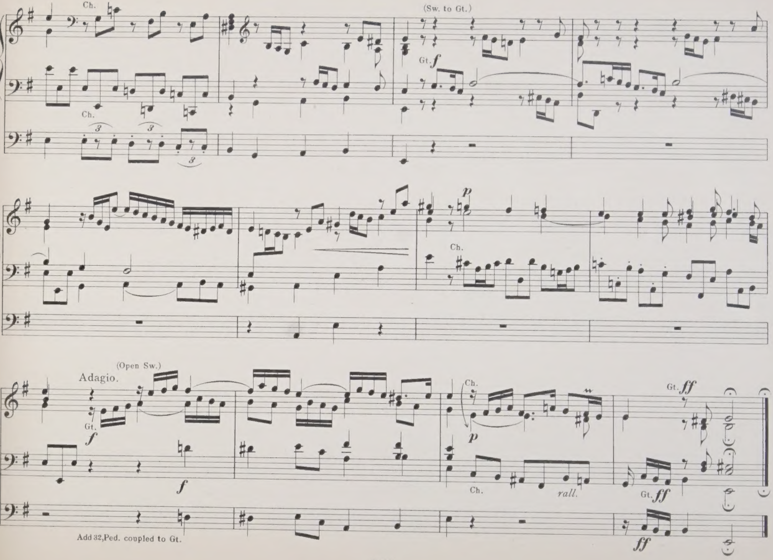

Più Allegro.
*Passaggio.
R
rall.
L
R
Allegro.
Gt.
f
f Gt.
f
(⁓)
p Ch.
p Ch.
L.
R.
Gt.
f
Gt.

---

* Passaggio. An old term for a toccata or bravura passage; and the probable origin of the modern cadenza.


p Ch.
p
Ped. uncoupled.
p
R.
R.
R.
R.
L.
L.
L.
L.
f Gt.
f
3
Gt.
Ch. p
Ch.
3


Gt.
Ch.
Gt. f
Ch. p
Ch. p
Gt. f
Gt.
Gt.
Ch. p
Gt.
Ch.
p

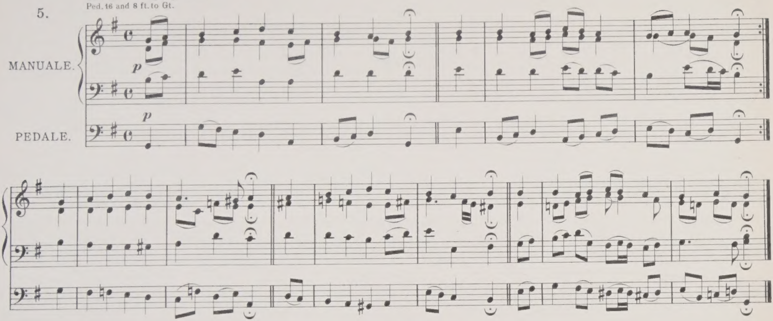

Ch.
Ch.
3
3
3
(Sw. to Gt.)
Gt. f
p
Ch.
Adagio.
(Open Sw.)
Gt.
f
f
Add 32,Ped. coupled to Gt.
Ch.
p
Ch.
rall.
Gt. ff
Gt. ff
ff

"Allein Gott in der Höh' sei Ehr."

"Honour alone to God on High."

Gt. 8 ft. Tempo giusto.
Ped. 16 and 8 ft. to Gt.

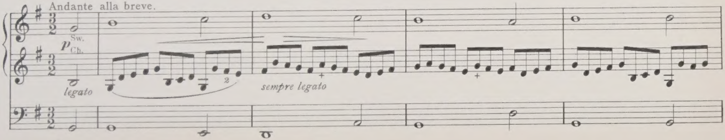
5.

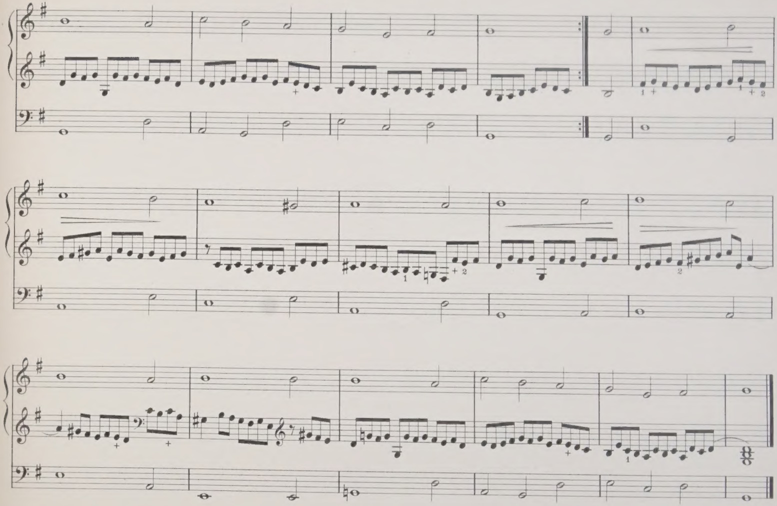

MANUALE.
PEDALE.
p
p

Sw. 8 ft. and reed.
Ch. Heraulophon and St. Diap.
Ped. 16 and 8 ft. uncoupled.

VARIATIO I.

Andante alla breve.

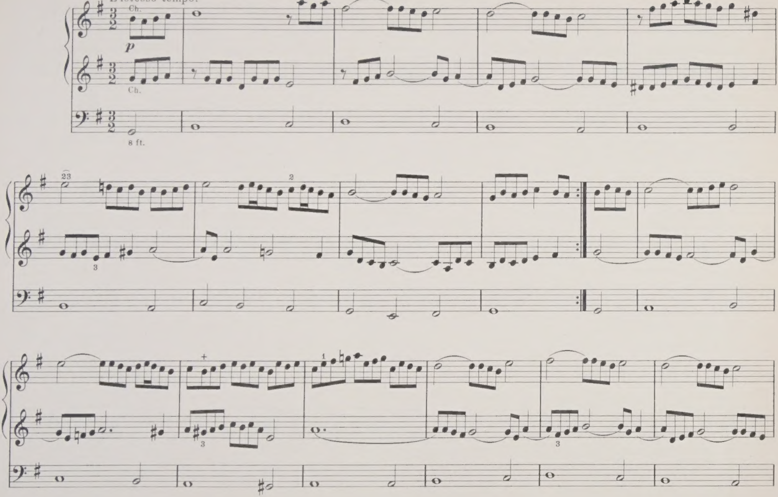

p
Sw.
Ch.
legato
sempre legato
2
+
+

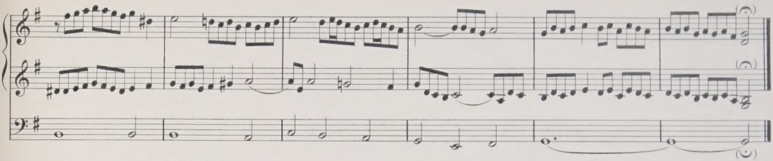


Ch. St. Diap. Heraulophon and Flute 4 ft.
Ped. Violoncello 8 ft.

VARIATIO II.

L'istesso tempo.

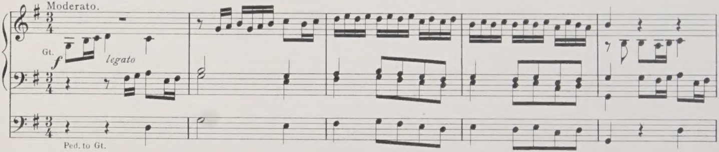

Ch.
p
Ch.
8 ft.
23
3
2
+
1
3
3

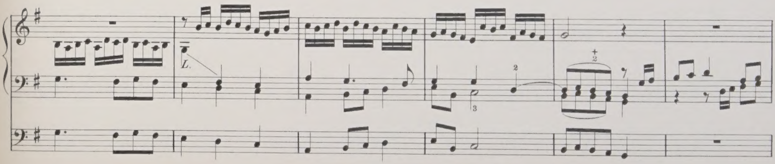


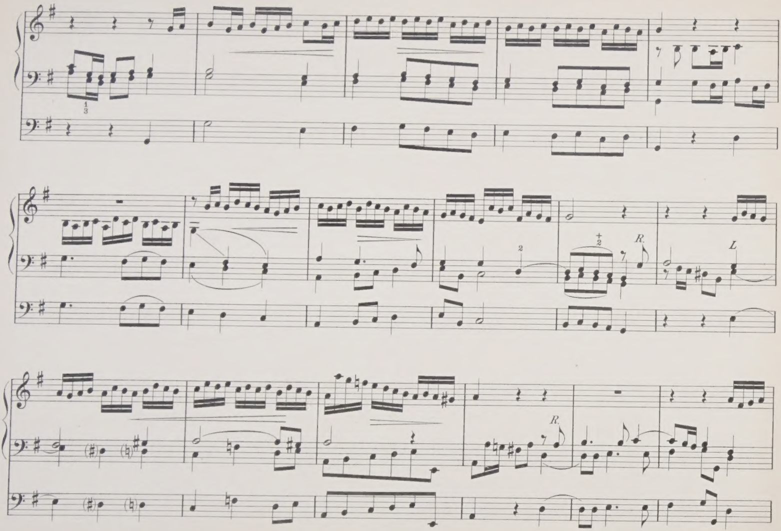
Gt. 8 and 4 ft. coupled to Sw. 8, 4, 2 ft. and reeds.
Ped. 16 and 8 ft. coupled to Gt.

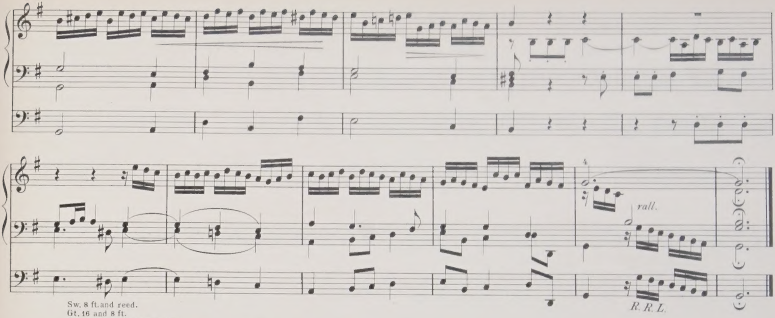
VARIATIO III.

Moderato.


Gt.
f
legato
Ped. to Gt.



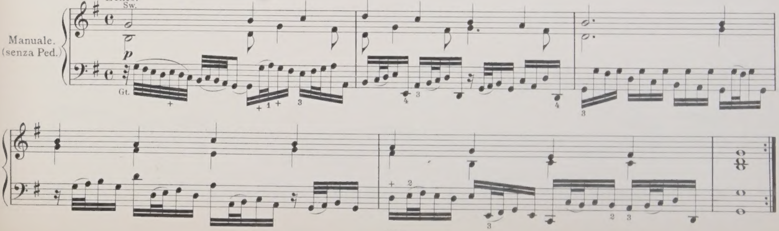

1
3
2
+
2
R.
L
R.

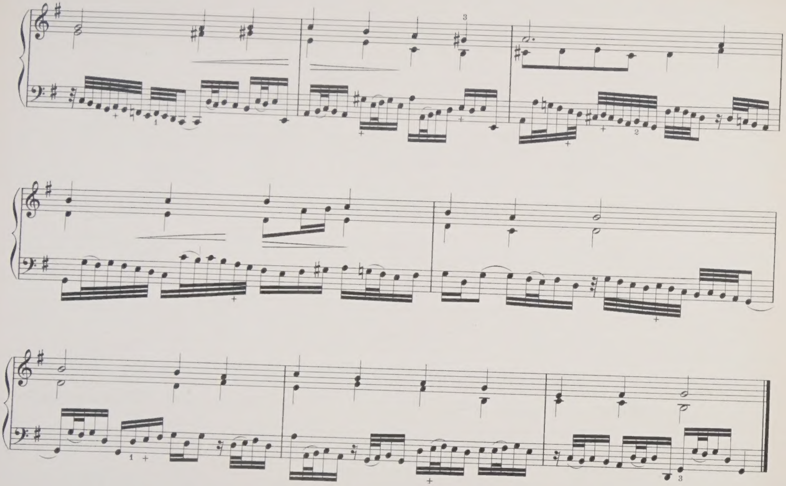


Sw. 8 ft. and reed.
Gt. 16 and 8 ft.

VARIATIO IV.

Lento.

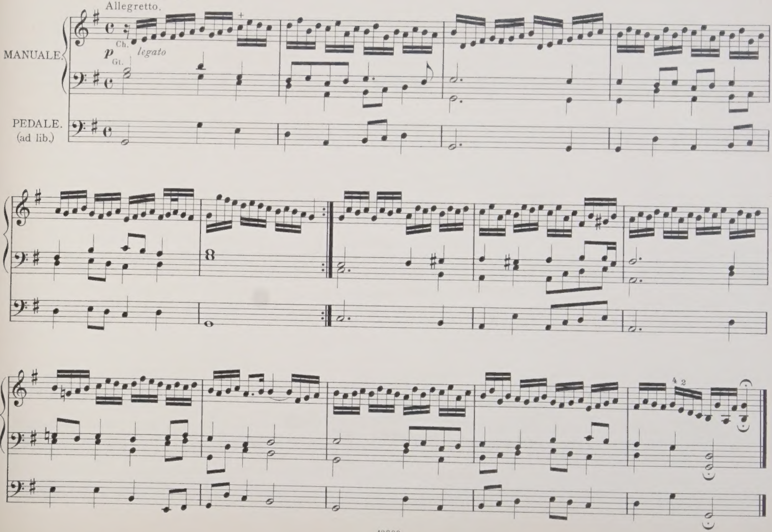

Sw.
Manuale.
(senza Ped.)
p
Gt.



Gt. 8 ft.
Ch. 8, 4 ft. and Cor. Anglais.
Ped. soft 8 and 4 ft.

VARIATIO V.

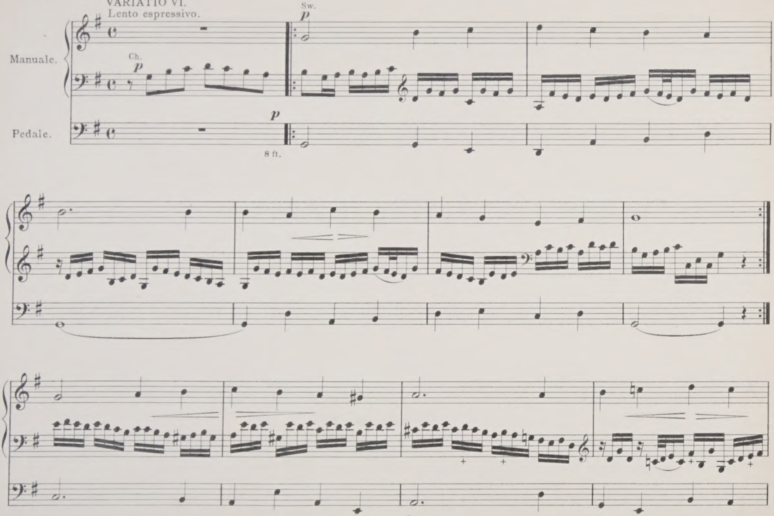
Allegretto.

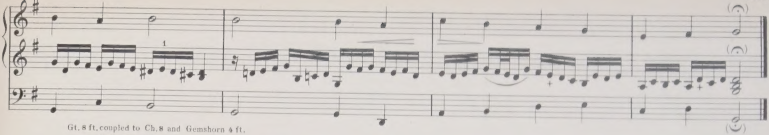

MANUALE.
Ch.
p
Gt.
legato
PEDALE.
(ad lib.)
4 2

Sw. reed.
Ch. St. Diap. and Dulc.
Ped. soft 8 ft. coupled to Ch.

VARIATIO VI.

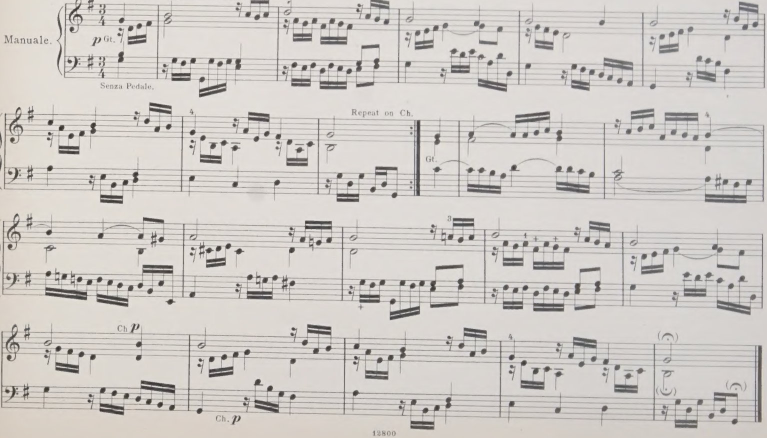
Lento espressivo.


Manuale.
Pedale.
Ch.
p
Sw.
p
p
8 ft.



Gt. 8 ft. coupled to Ch. 8 and Gemshorn 4 ft.

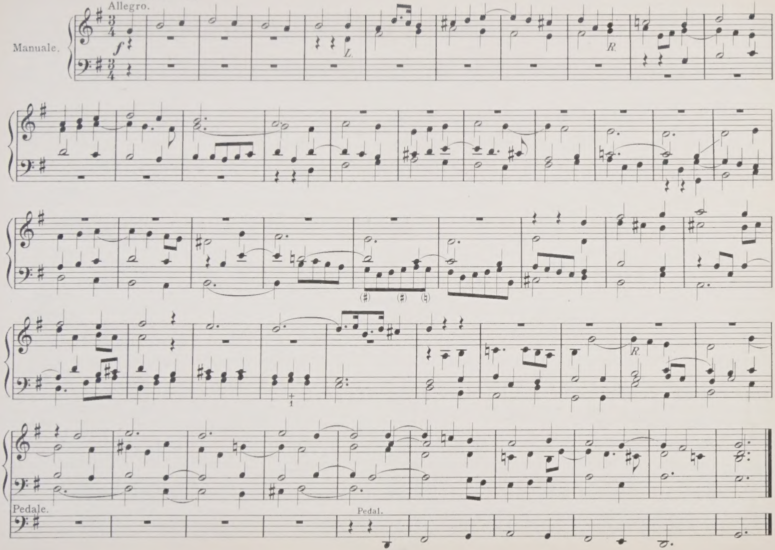
VARIATIO VII. Andantino.


Manuale.
p Gt.
Senza Pedale.
4
Repeat on Ch.
Gt.
4
3
4
Ch p
Ch. p
4

Gt. to 2 ft.
Ped. (32), 16 and 8 ft. coupled to Gt.

VARIATIO VIII.

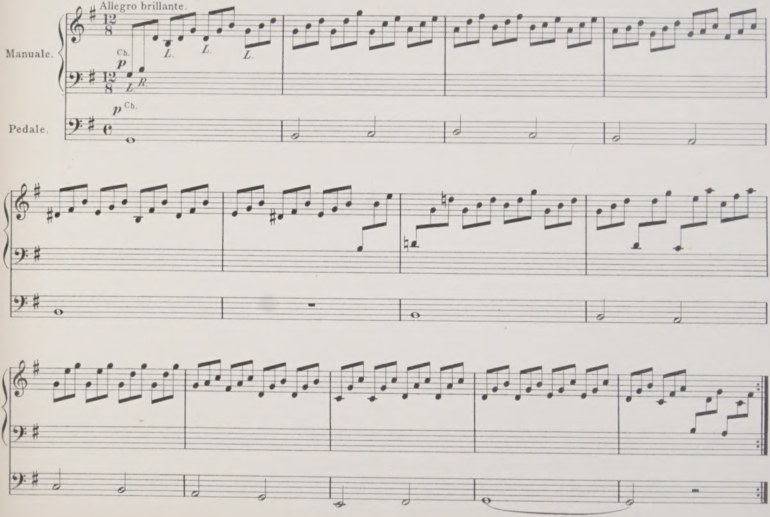
Allegro.

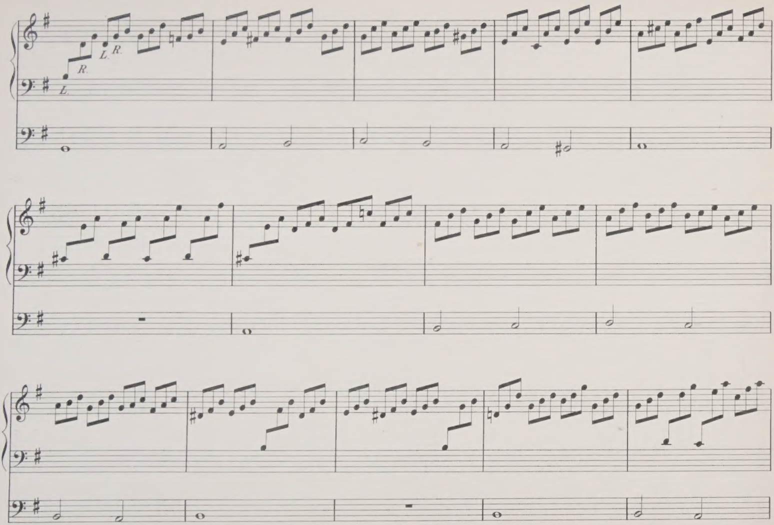

Manuale.
f
L.
R.
(♯)
(♯)
(♮)
1
R.
Pedale.
Pedal.

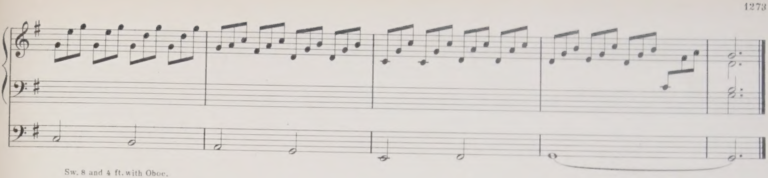
Sw. 8 and 4 ft. with Oboe.
Ch. 8 ft. Gemshorn 4 ft.
Ped. soft 16 and 8 ft. with Bassoon 8 ft. or coupled to Sw.

VARIATIO IX.

Allegro brillante.


Manuale.
Pedale.
Ch.
p
L.
R.
p Ch.

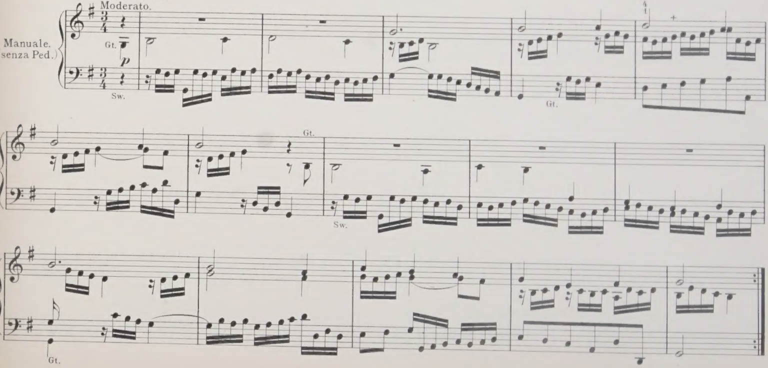

L.
R.
L.
R.

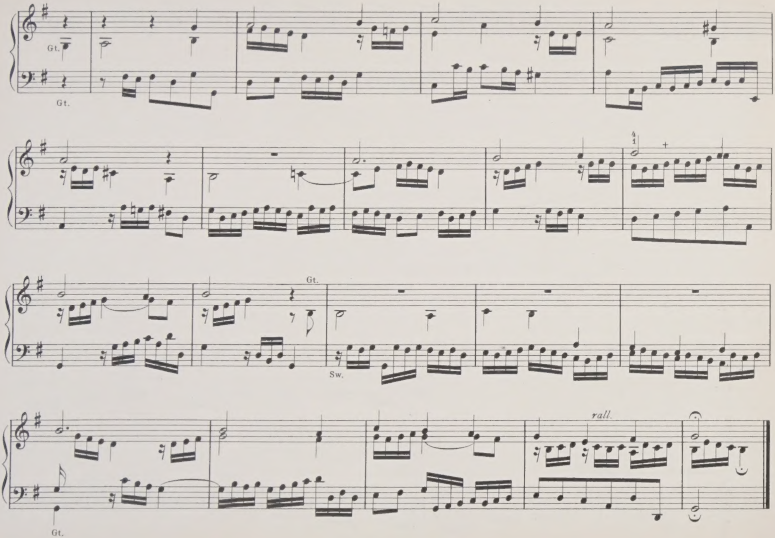


Sw. 8 and 4 ft. with Oboe.
Gt. soft 8 ft. to Sw.

VARIATIO X.

Moderato.

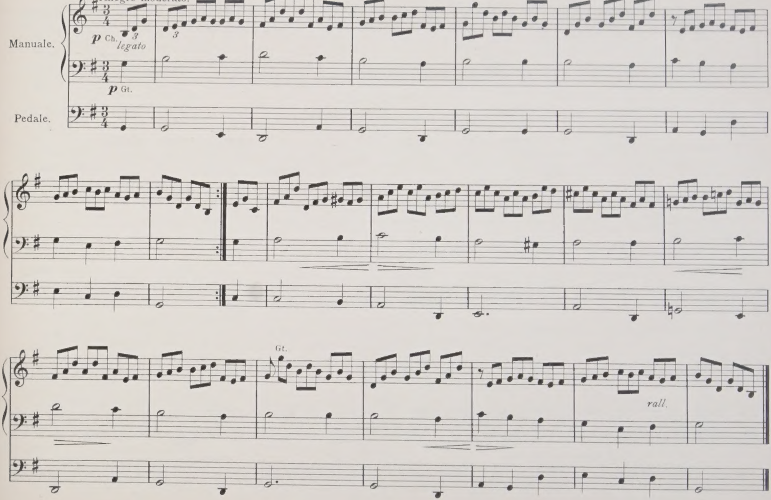

Manuale.
(senza Ped.)
Gt.
p
Sw.
Gt.
4
1
+
Gt.
Sw.
Gt.


Gt.
Gt.
4
1
+
Gt.
Sw.
Gt.
rall.

Sw. 8 ft. with Horn.
Gt. 8 ft. coupled to Sw.
Ch. 8 and 4 ft.
Ped. 8 and 4 ft. uncoupled.

VARIATIO XI.

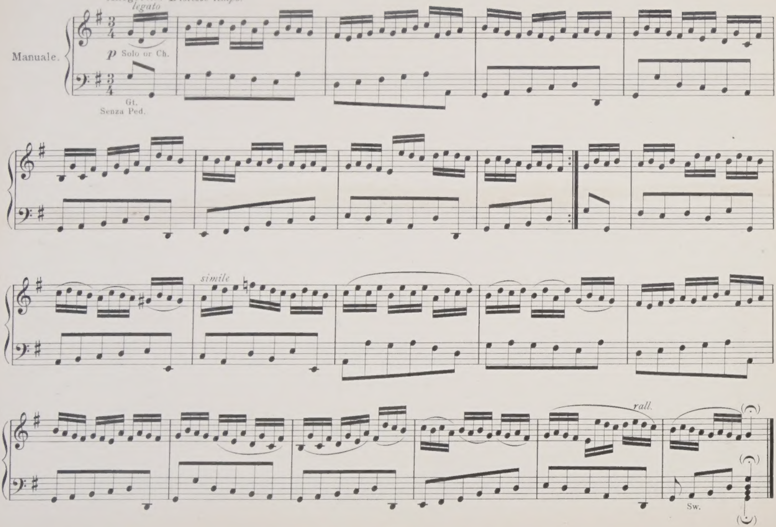
Allegro moderato.


Manuale.
Pedale.
p Ch.
legato
3
3
p Gt.
Gt.
rall.

Sw. 8 ft. and Oboe.
Gt. soft 8 ft.
Solo or Ch. 8 ft. and Corno di Bassetto or Cor. Anglais.

VARIATIO XII.

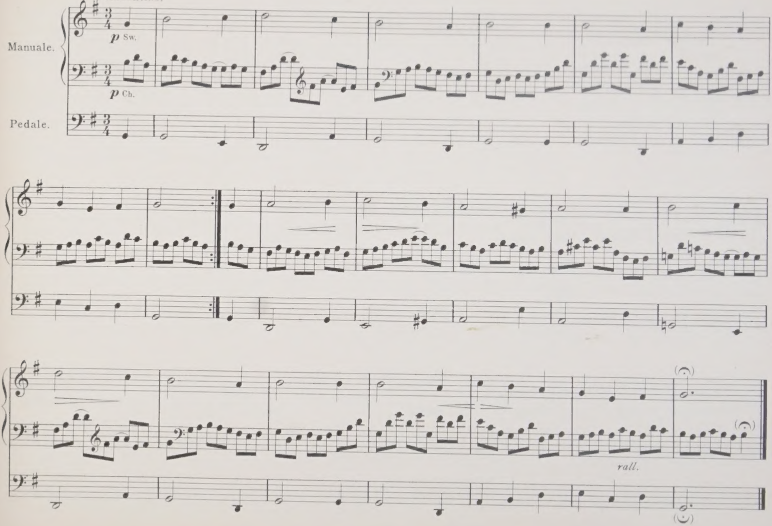
Allegretto. *L'istesso tempo.*


legato
Manuale.
p Solo or Ch.
Gt.
Senza Ped.
simile
rall.
Sw.

Sw. 8 ft. and Horn.
Ch. St Diap. and Gamba.
Ped. soft 16 and 8 ft.

VARIATIO XIII.

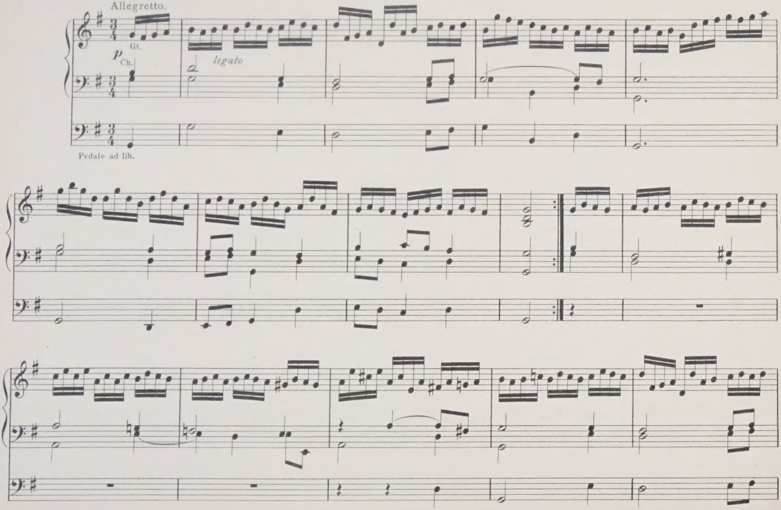
Andantino.

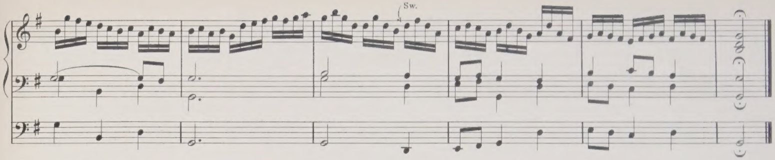

Manuale.
Pedale.
p Sw.
p Ch.
rall.

Sw. 8, 4 ft. with reed.
Gt. soft 8 ft. to Sw.
Ch. Dulc. Gamba.
Ped. 16 and 8 ft. to Ch.

VARIATIO XIV.

Allegretto.

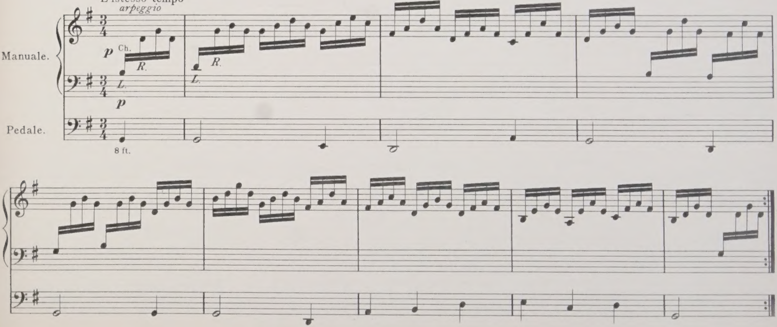

p
Gt.
Ch.
legato
Pedale ad lib.

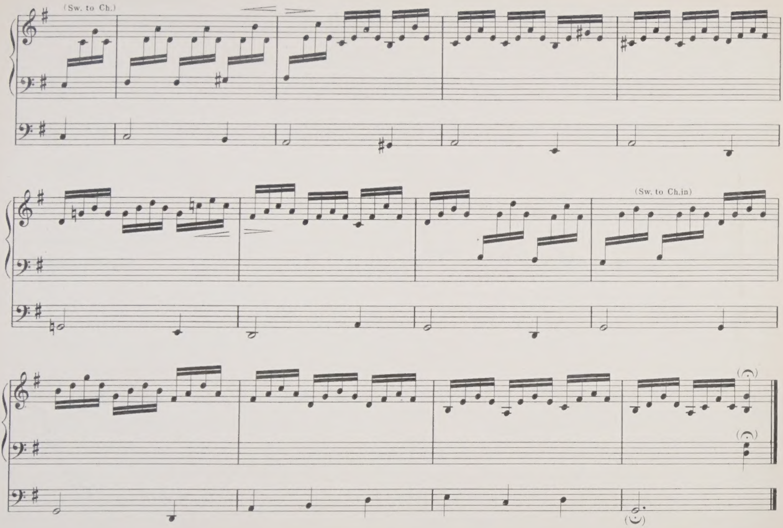


Sw. 8, 4 and 2 ft. with Oboe (closed).
Gt. soft 8 ft. (uncoupled).
Ch. St. Diap. and Dulc.
Ped. Violoncello 8 ft.

VARIATIO XV.

L'istesso tempo

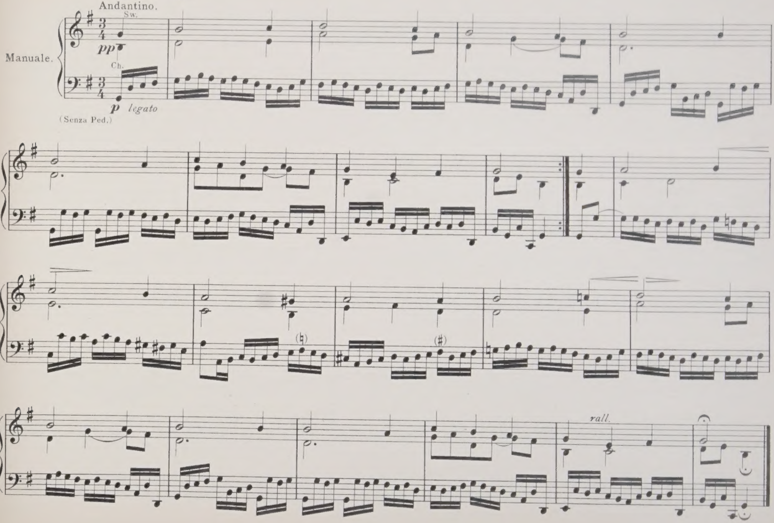

arpeggio
Manuale.
Pedale.
p
Ch.
R.
L.
p
8 ft.
R.
L.


(Sw. to Ch.)
(Sw. to Ch.in)

Sw. Voix celestes or other soft 8 ft. work.
Ch. Heraulophon.

VARIATIO XVI.

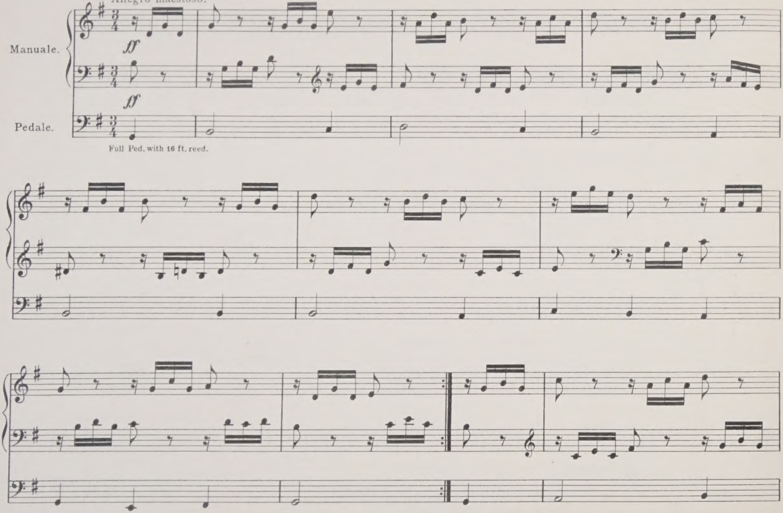
Andantino.

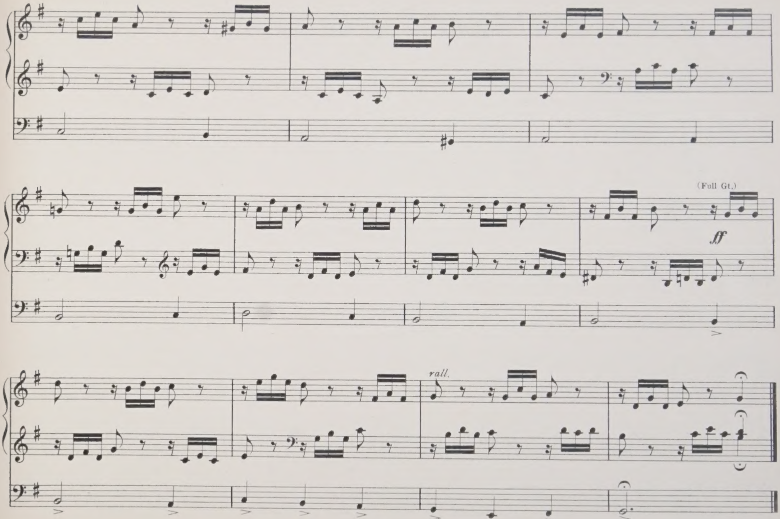

Sw.
Manuale.
pp
Ch.
p legato
(Senza Ped.)
(♮)
(♯)
rall.

Sw. Full.
Gt. 16, 8, 4 and 2 ft. to Sw.
Ped. Full with reed.

VARIATIO XVII.

Allegro maestoso.


Manuale.
ff
ff
Pedale.
Full Ped. with 16 ft. reed.


(Full Gt.)
ff
rall.

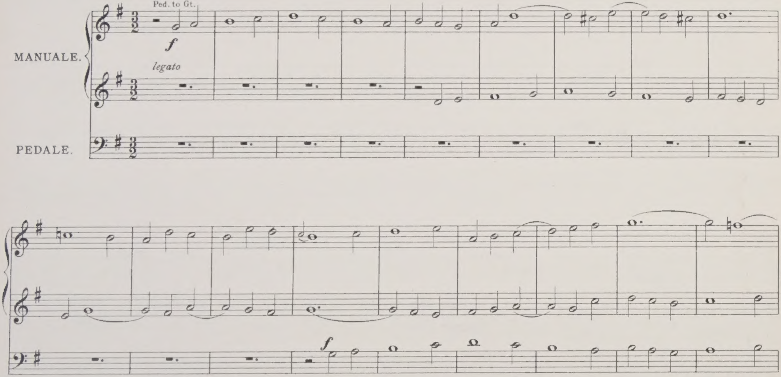
Fuga super: "Allein Gott in der Höh' sei Ehr'."

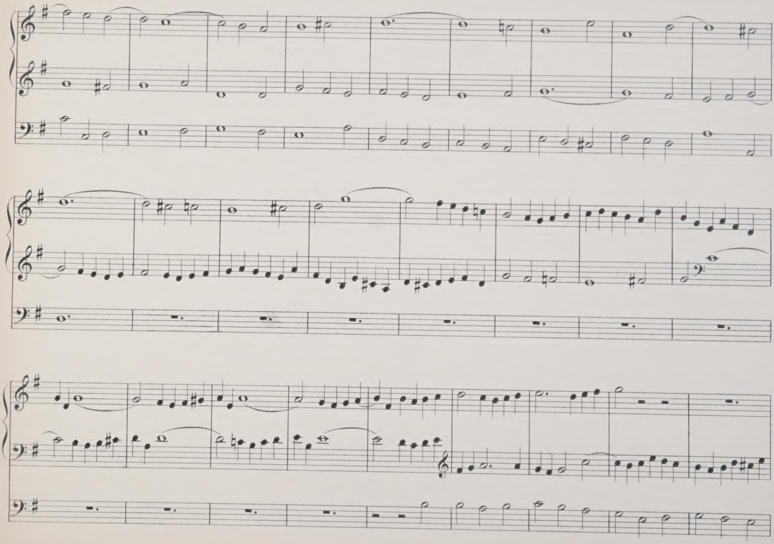
("Honour alone to God on high.")

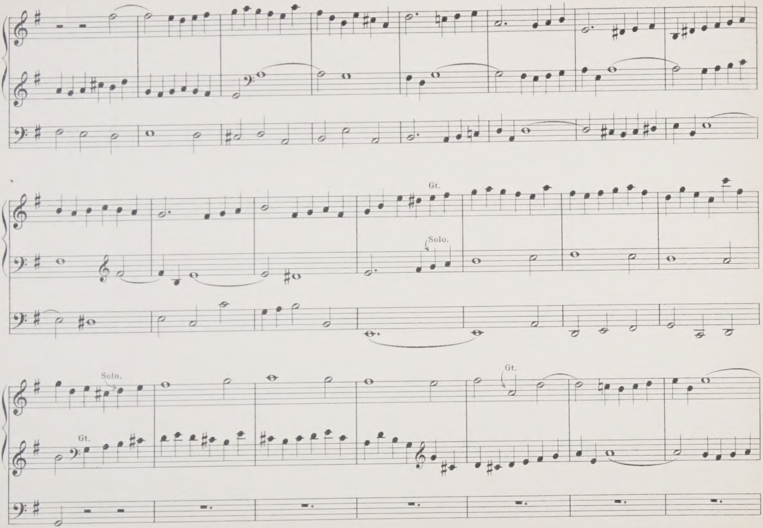
6.

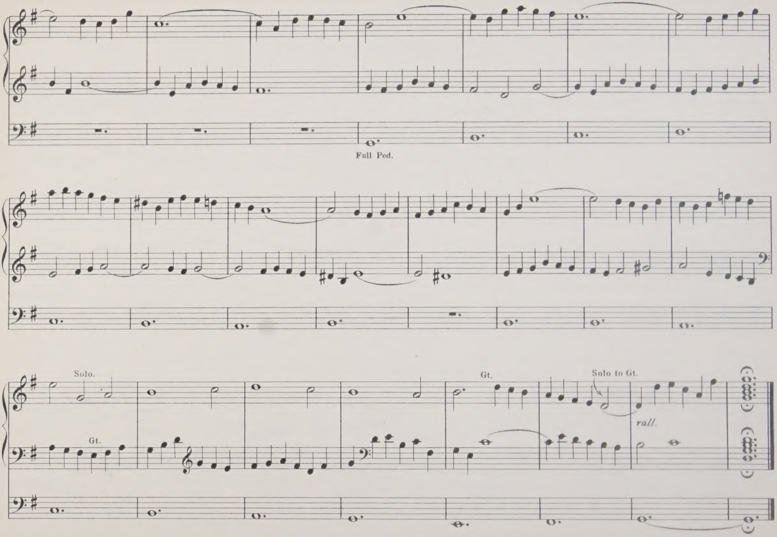
Solo 8, 4 ft. and Tuba.
Gt. 16, 8, 4, 2 ft. (or Full) coupled to Sw.
Ped. 32, 16, 8, 4 ft. (or Full)

Allegro moderato.


Ped. to Gt.
f
legato
MANUALE.
PEDALE.
f




Gt.
Solo.
Solo.
Gt.
Gt.


Full Ped.
Solo.
Gt.
Gt.
Solo to Gt.
rall.

Some Canonical Variations upon a Christmas Carol.

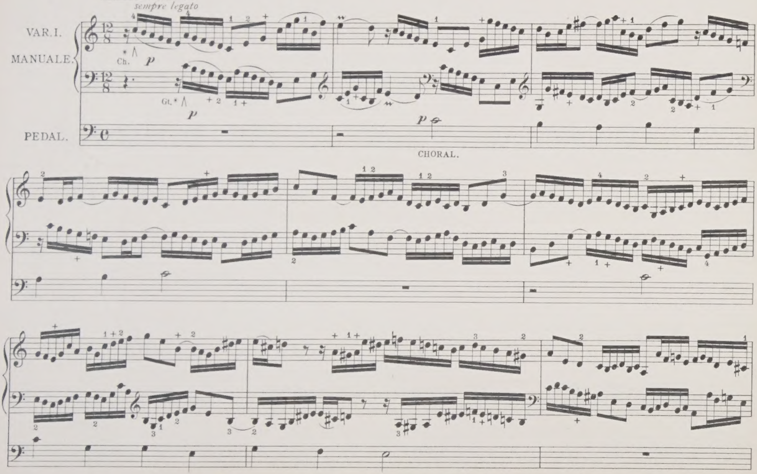
“Vom Himmel hoch da komm’ ich her.”

(“From high Heaven do I come.”)

Sw.
Gt. 8 ft. to Sw.
Ch. 8, 4 and 2 ft.
Ped. 16 and 8 ft. with Violoncello or Bassoon 8 ft.

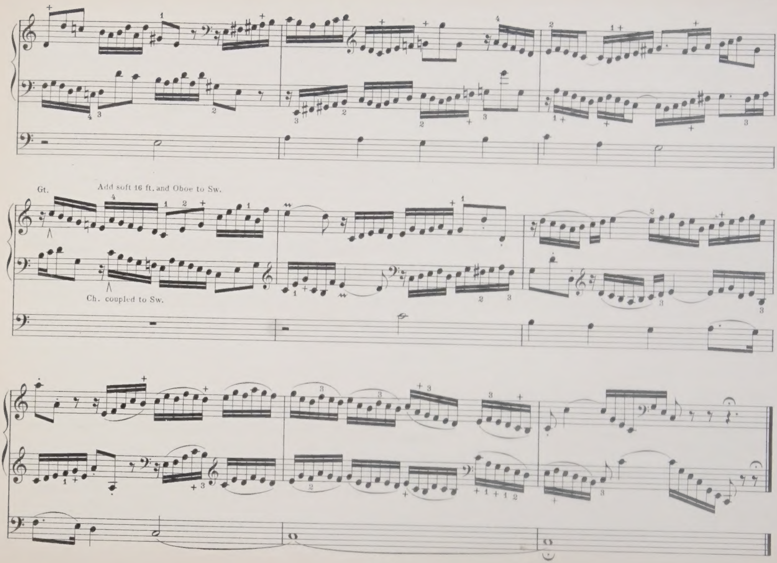
7.

In Canon at the octave.
Andante con moto.


sempre legato
VAR. I.
MANUALE.
PEDAL.
Ch.
Gt.
p
CHORAL.

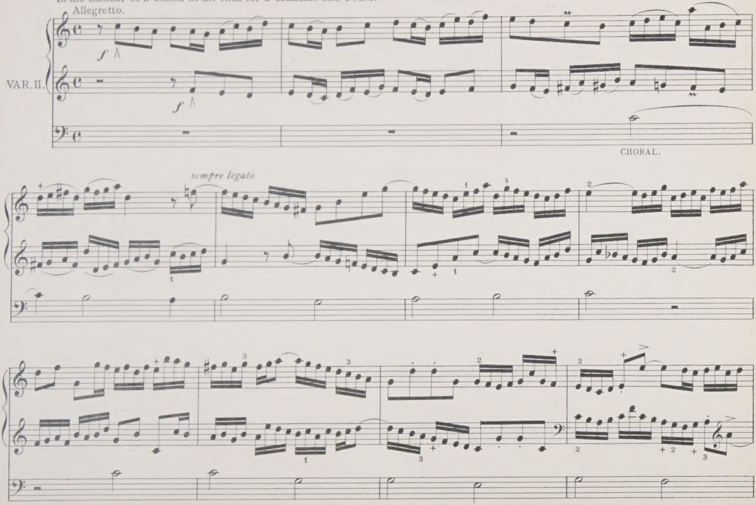
---

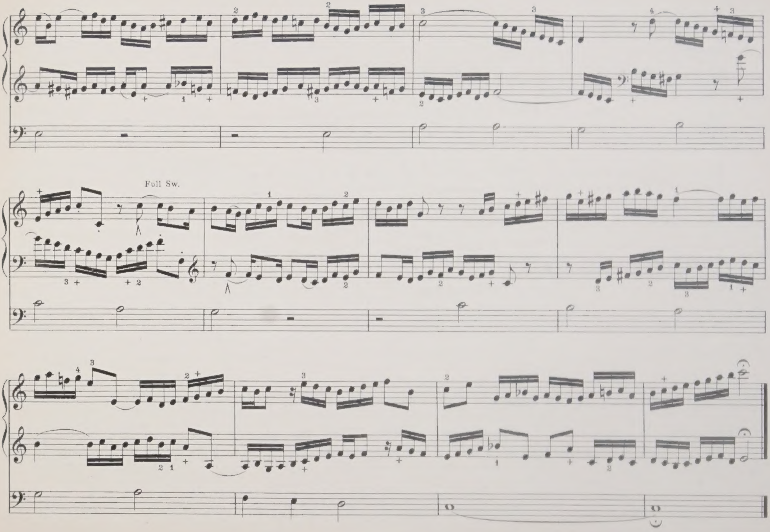
* The parts moving in canonical order are marked thus ∧.


Gt.
Add soft 16 ft. and Oboe to Sw.
Ch. coupled to Sw.

Sw. 8, 4 and 2 ft. with 8 ft. reeds.
Gt. 8 and 4 ft. to Sw.
Ch. 8, 4 and 2 ft. to Sw.
Ped. 32, 16 and 8 ft.

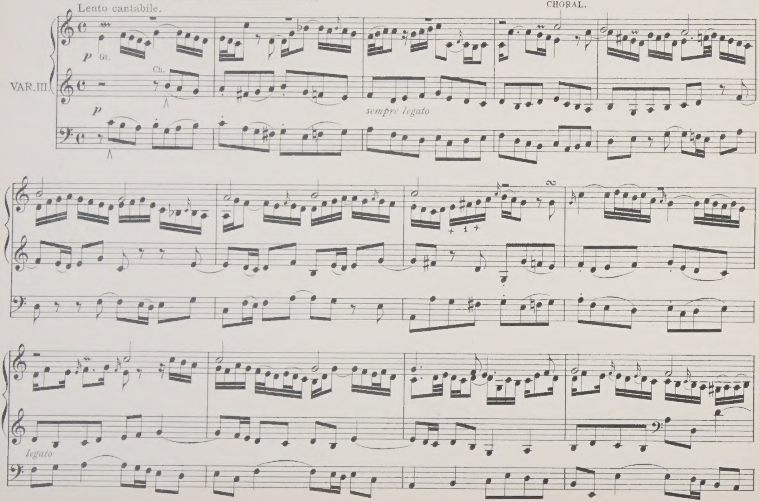
In the manner of a Canon at the fifth for 2 Manuals and Pedal.

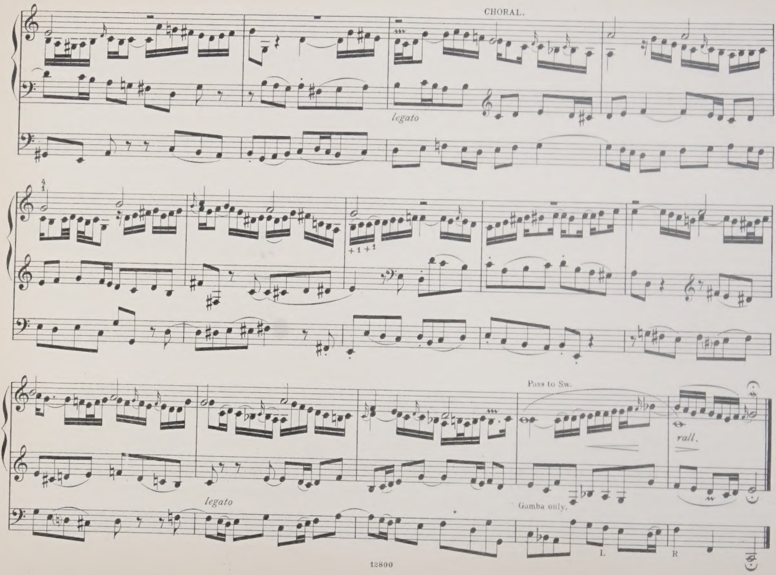

Allegretto.
VAR. II.
f
f
CHORAL.
sempre legato


Full Sw.

Sw. 8 ft. coupled to Gt.
Gt. soft 8 ft.
Ch. Dulciana and Gamba.
Ped. soft 16 and 8 ft. uncoupled.

In Canon at the seventh for 2 Manuals and Pedal.

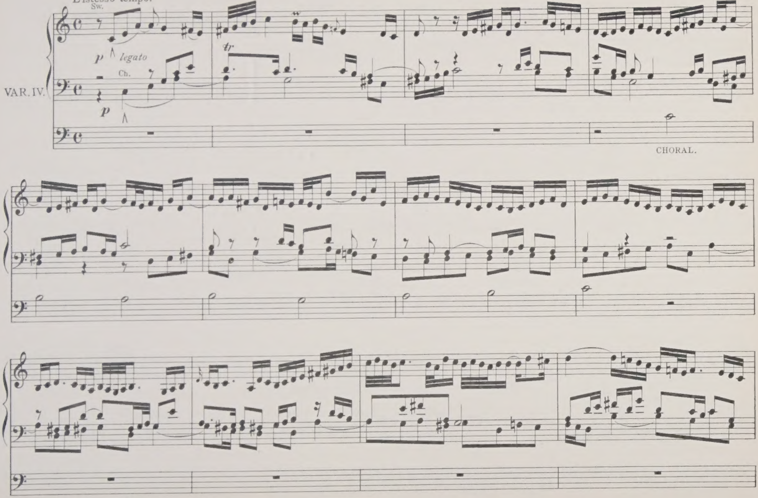

Lento cantabile.
CHORAL.
VAR. III.
p
Gt.
Ch.
p
sempre legato
legato

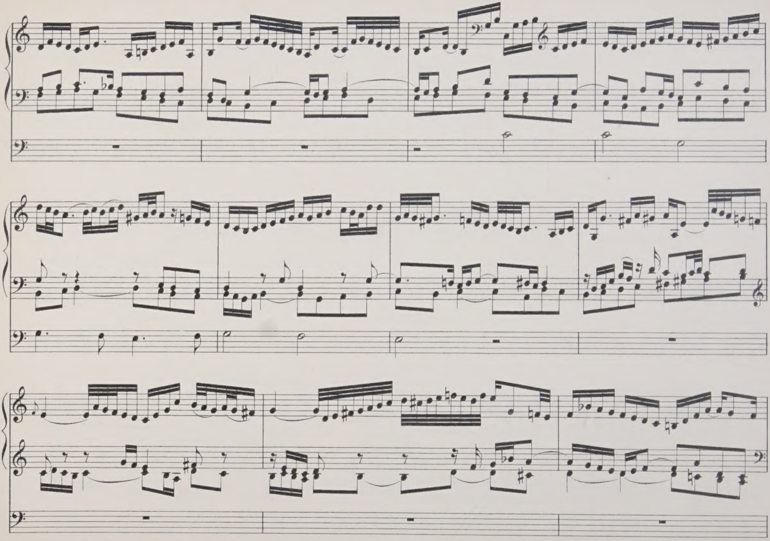

CHORAL.
legato
legato
Pass to Sw.
rall.
Gamba only.
L
R

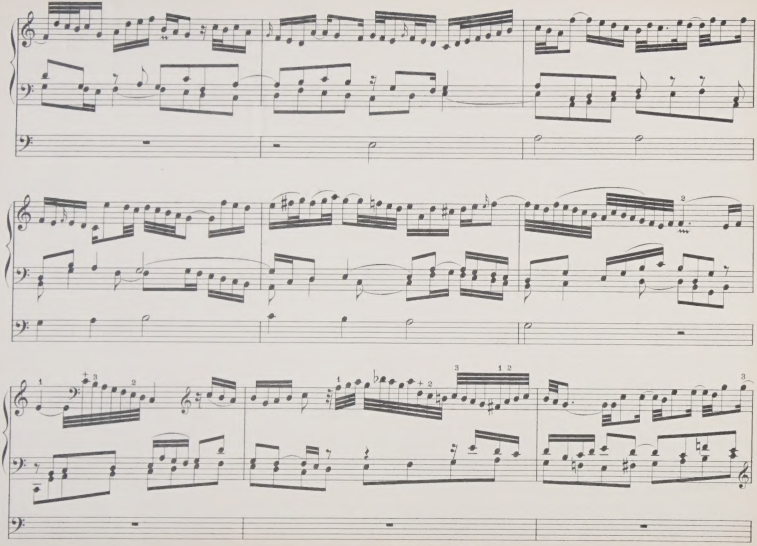
Sw. 8 ft. 4 ft. and reed.
Gt. Soft 8 ft. to Sw.
Ch. Dul. and Salicional.
Ped. Soft 8, and Bassoon 8 ft.

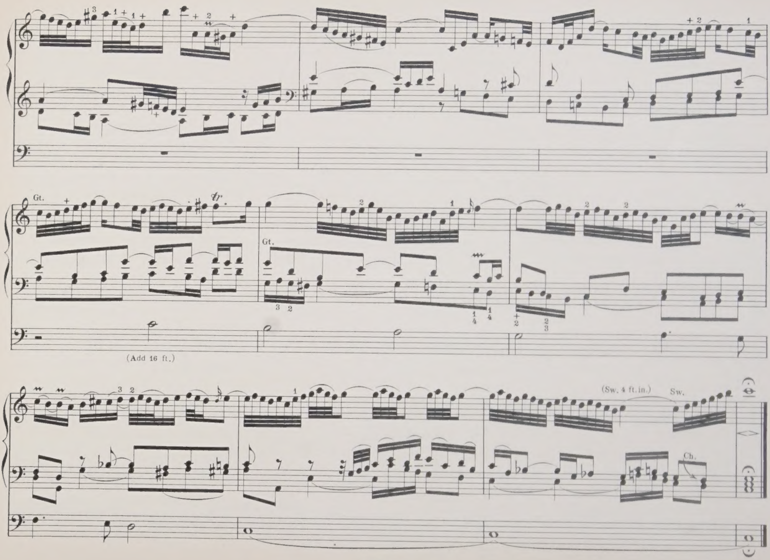
In Canon by augmentation at the octave for 2 Manuals and Pedal.

L'istesso tempo.


Sw.
p
legato
Ch.
p
tr
VAR. IV.
CHORAL.

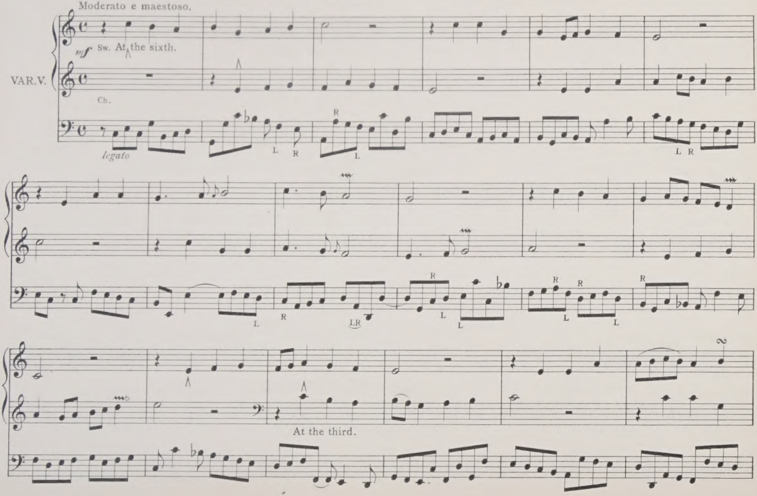


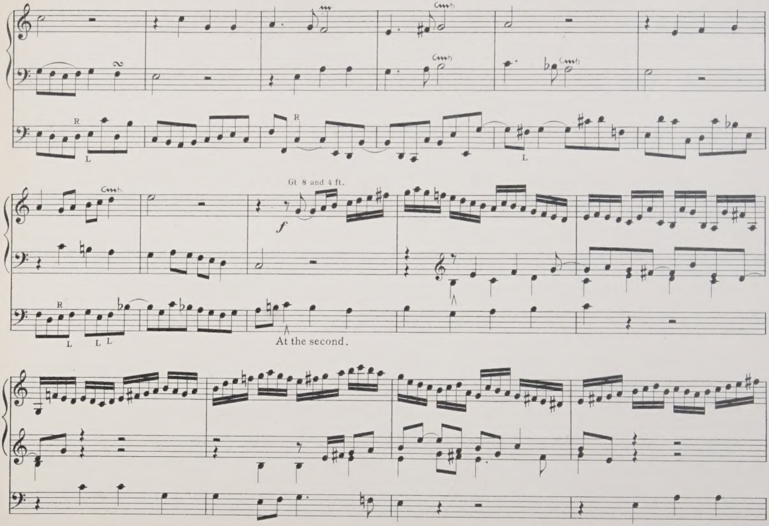

+
+
1 2

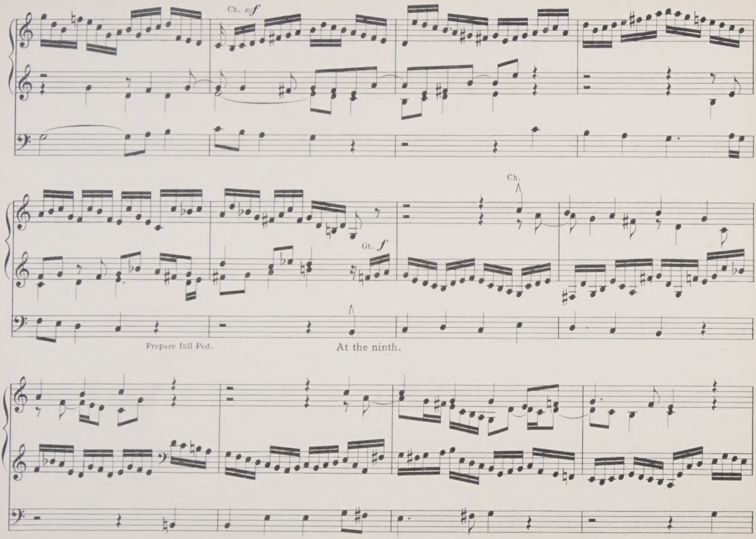

Gt.
Gt.
(Add 16 ft.)
(Sw. 4 ft. in.)
Sw.
Ch.

Full Sw.
Gt. 8 ft. and Harmonic Flute 4 ft. to Sw.
Ch. 8 and 4 ft. to Sw.
Ped. 16 and 8 ft. with Bassoon.

Different kinds of Canon by inversion; at the sixth, at the third, at the second and at the ninth.

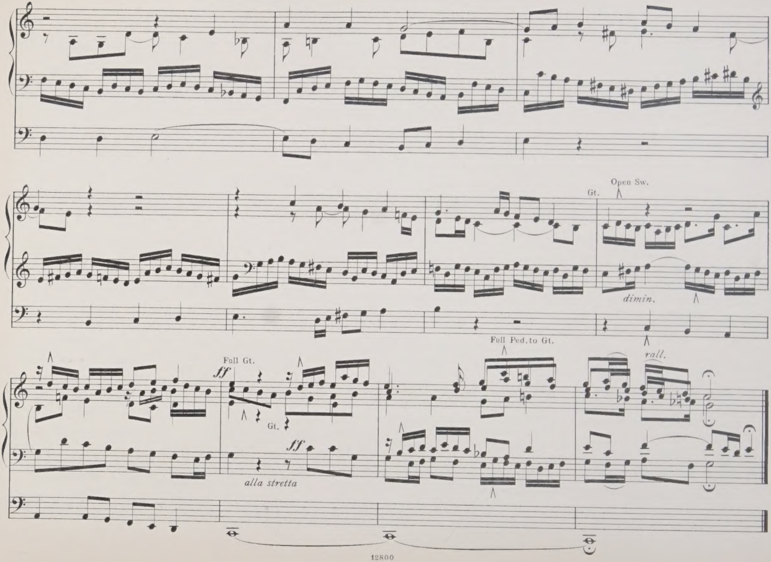

Moderato e maestoso.
mf
Sw.
At the sixth.
VAR.V.
Ch.
legato
L
R
LR
At the third.


R
L
R
L
R
L
L
L
Gt 8 and 4 ft.
f
At the second.



Prepare full Ped.

At the ninth.

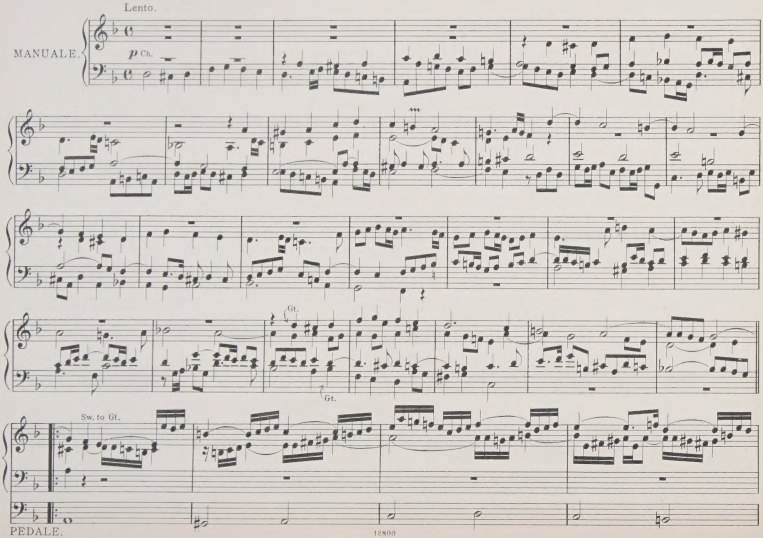

Gt.
Open Sw.
dimin.
Full Gt.
ff
Gt.
ff
alla stretta
Full Ped. to Gt.
rall.

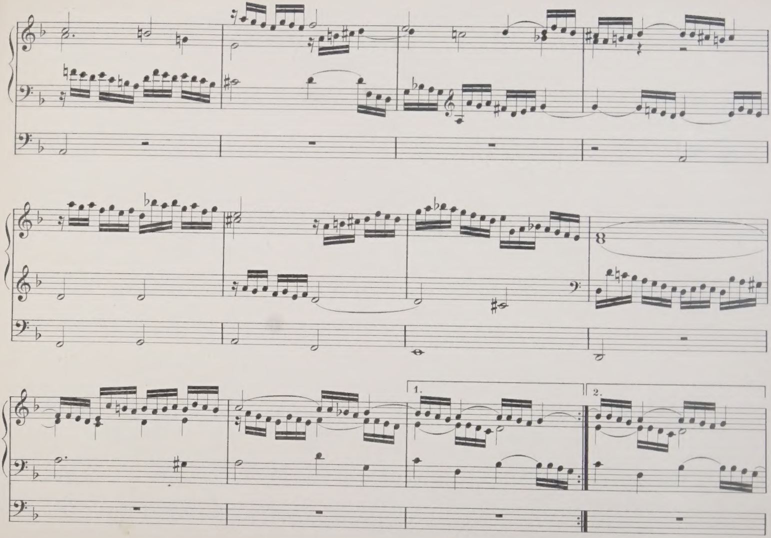
"Christ lag in Todesbanden."

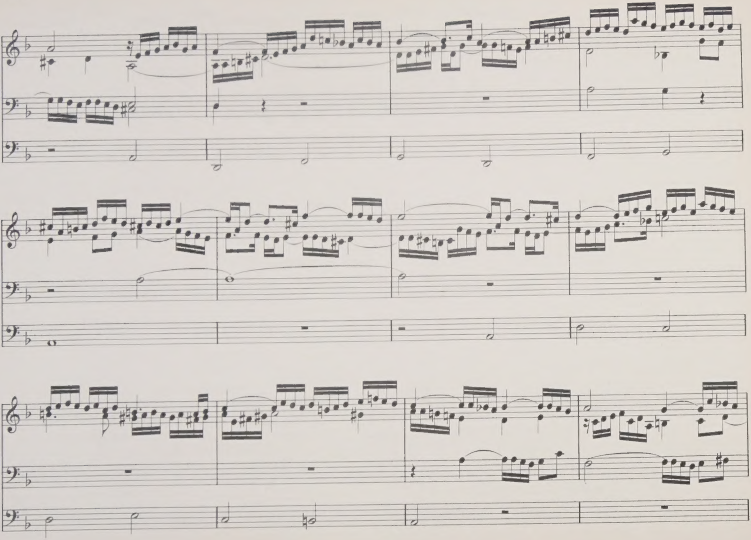
"Christ lay in the bonds of death."

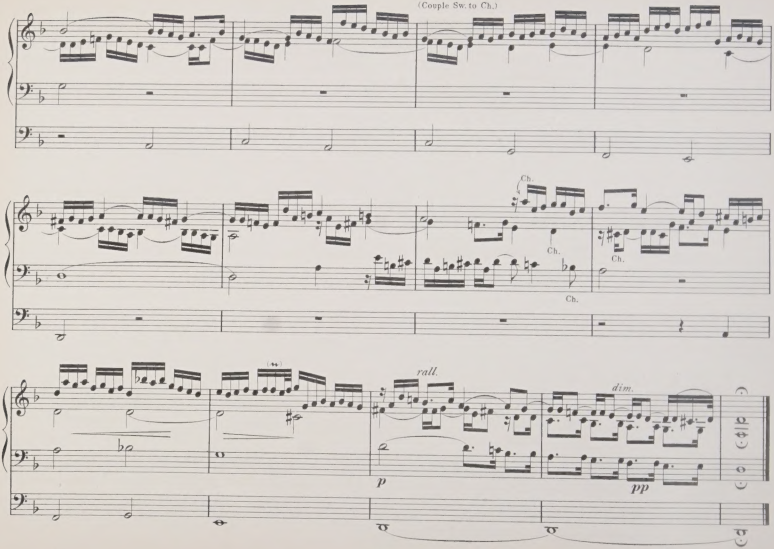
8.

Sw. 8 ft. and Oboe.
Gt. soft 8 ft.
Ch. Dulc. St. Diap. Heraulophon.
Ped. soft 16 and 8 ft. to Sw.


Lento.
MANUALE.
p Ch.
Gt.
Gt.
Sw. to Gt.
PEDALE.


1.
2.




(Couple Sw. to Ch.)
Ch.
Ch.
Ch.
Ch.
(⁓)
rall.
p
dim.
pp

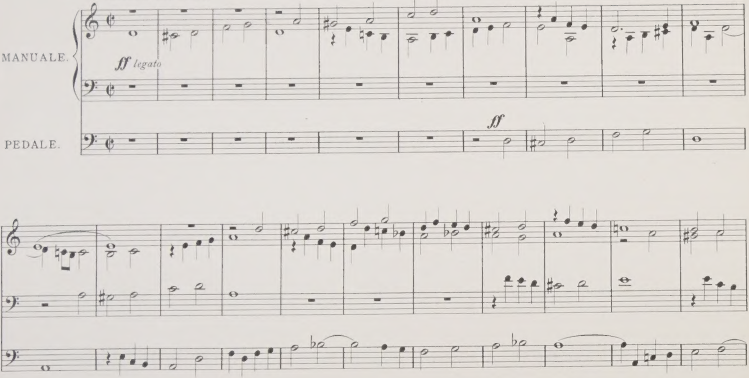
"Christ ist erstanden."

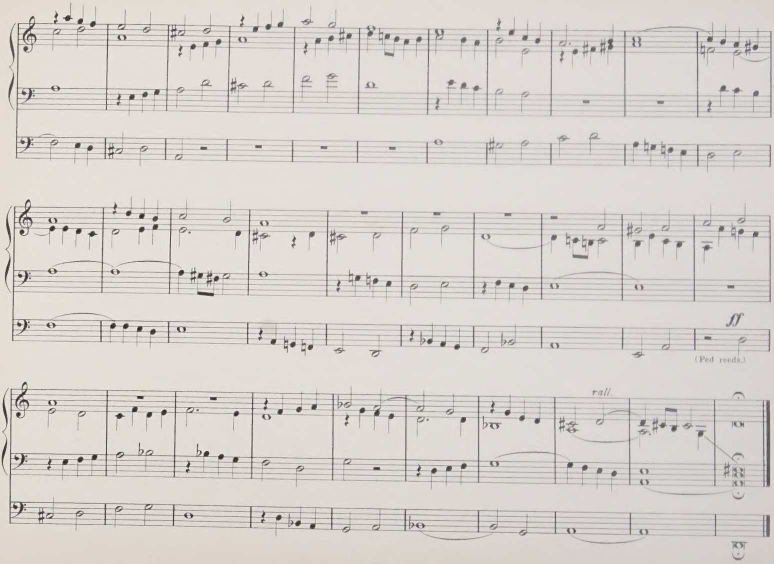
"Christ is risen."

9.

Full Sw. to Gt.
Gt. full.
Ped. 32, 16 and 8 ft. to Gt.

Andante alla breve.


MANUALE.
PEDALE.
ff legato
ff


ff
(Ped reeds.)
rall.

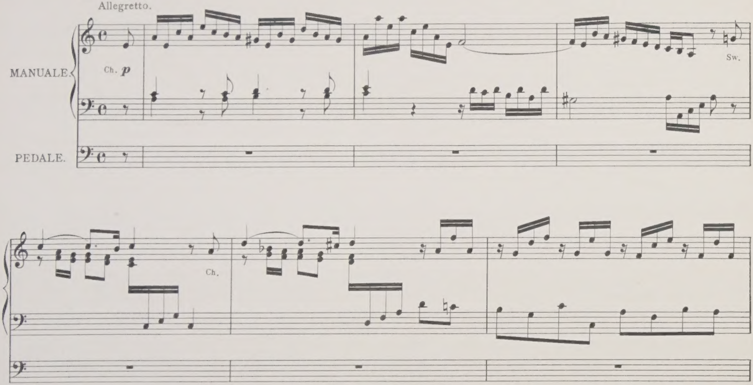
"Wer nur den lieben Gott lässt walten."

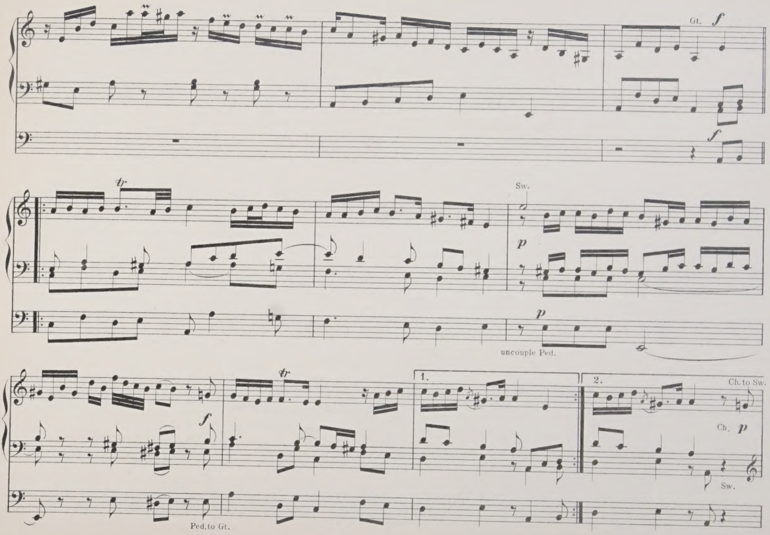
"He who relies on God's command."

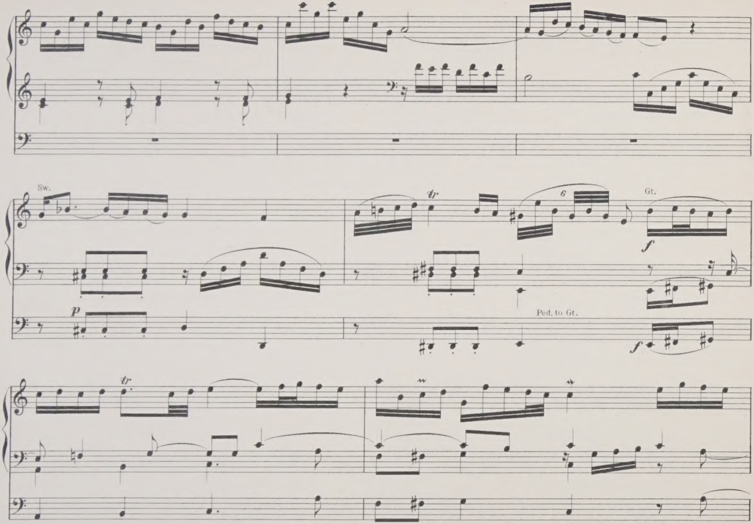
10.

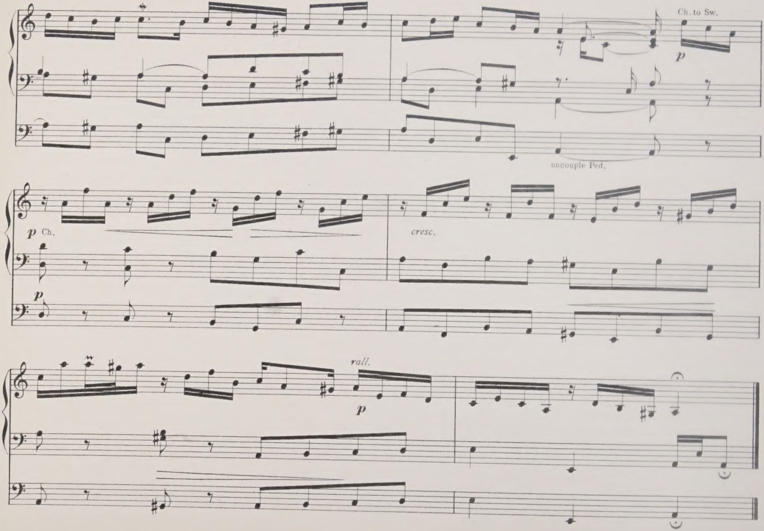
Sw. 8, 4 ft. and reed to Gt.
Gt. 8 and 4 ft.
Ch. 8, 4 ft.
Ped. 16 and 8 ft. to Gt.

Allegretto.


MANUALE.
Ch. p
Sw.
PEDALE.
Ch.


Gt.
f
f
tr
Sw.
p
p
uncouple Ped.
tr
f
Ped.to Gt.
1.
2.
Ch. to Sw.
Ch. p
Sw.


Sw.
tr
6
Gt.
f
p
Ped. to Gt.
f
tr


Ch. to Sw.
p
uncouple Ped.
p Ch.
p
cresc.
rall.
p

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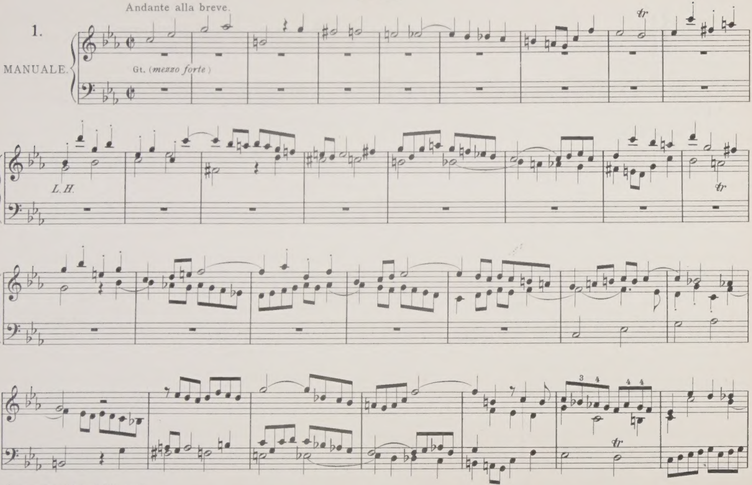
Preludes, Fugues, Chorals & Variations.

Sw. to 15 ft. with 8 ft. reeds (uncoupled).
Gt. 8 ft.
Ped. 16 and 8 ft.

Fuga[+] (Ricercata)[*]

a 3 voci.

J. S. Bach.


Andante alla breve.
1.
MANUALE.
Gt. (mezzo forte)
tr
L.H.
tr
tr
3 4
4 4

[+] From the "**Musical Offering.**"

[*] The word "Ricercata" implies, in the case of a Fugue, the presentation of numerous devices worthy of research to be "sought out," or to be listened to with watchful attention.

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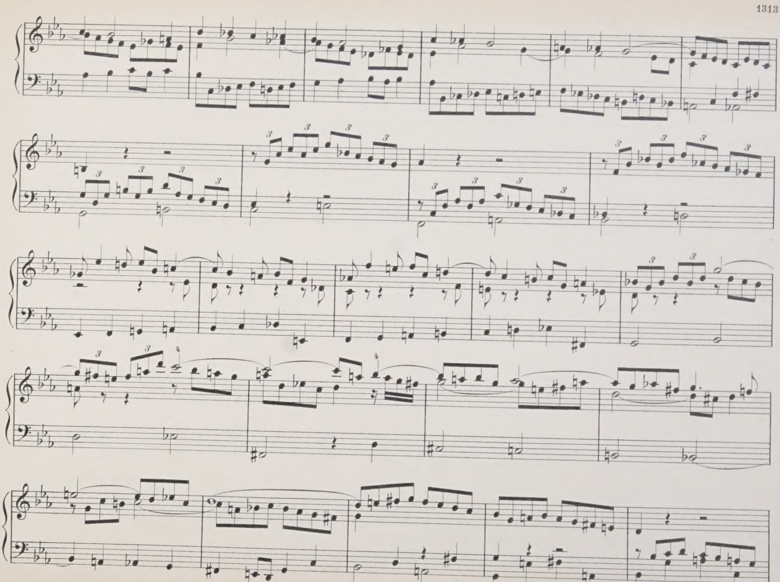
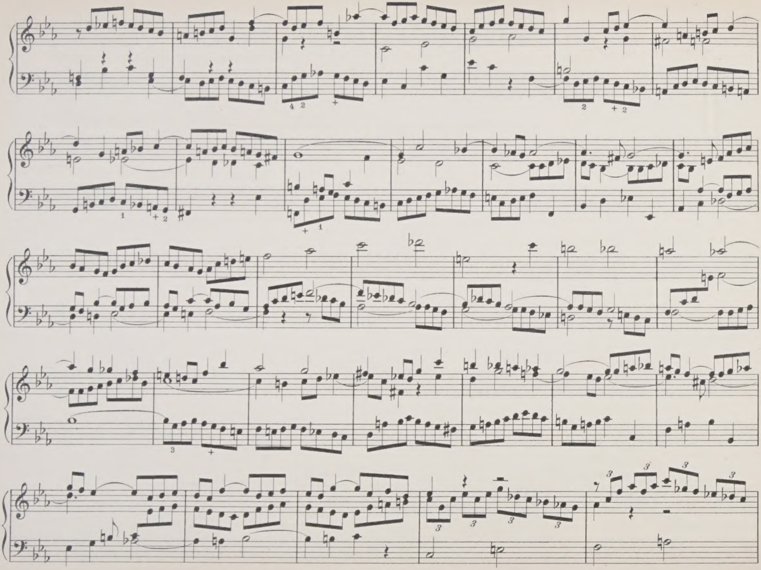
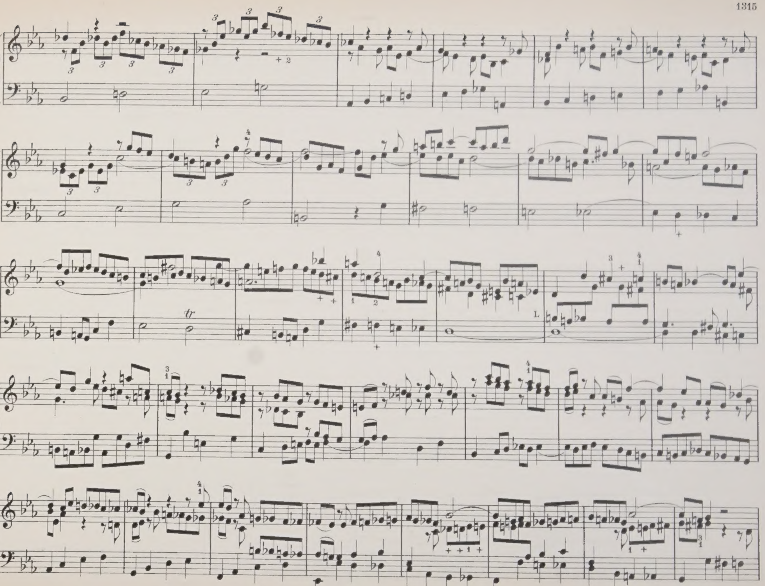
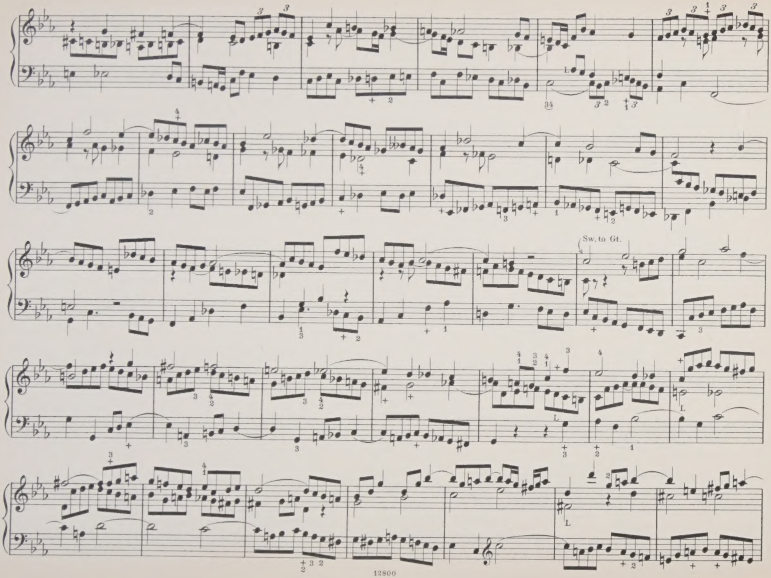
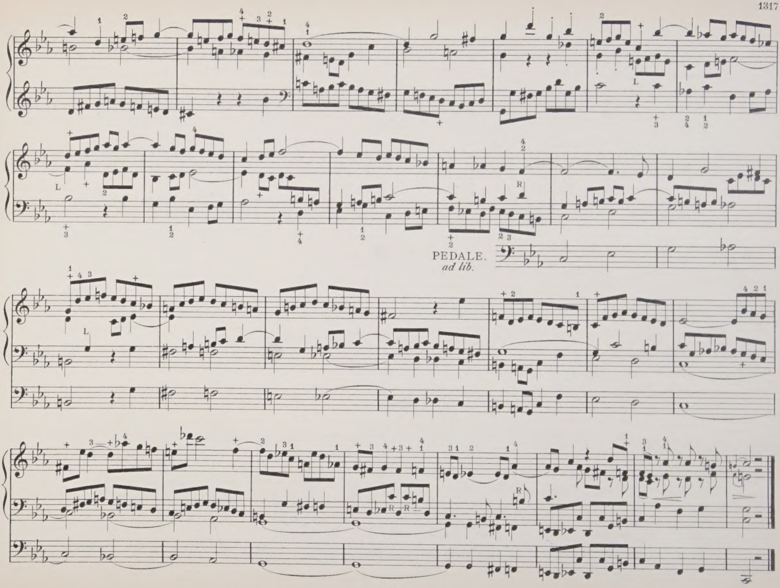

3
4


4 2
+
+ 2
+ 2
+ 1
+


tr
L

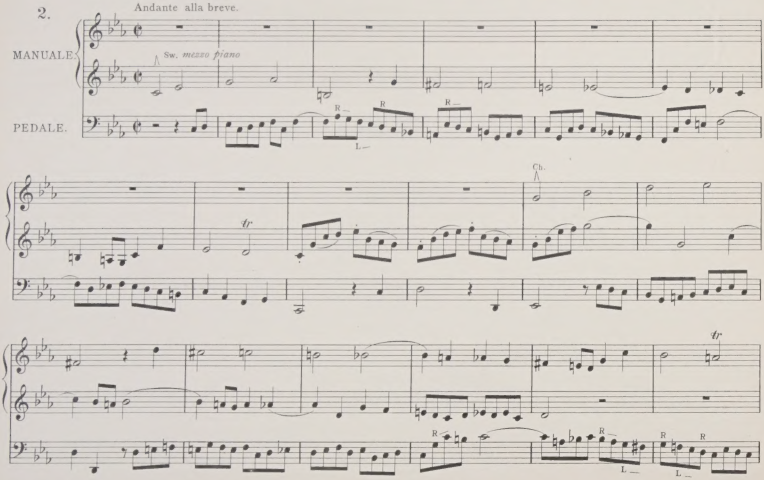

Sw. to Gt.
L


PEDALE.
ad lib.

Sw. 8 and 4 ft. with 8 ft. reed (closed).
Gt. 8 and 4 ft. to Sw.
Ch. 8 and 4 ft. to Sw.
Ped. 8 and 4 ft. to Ch.

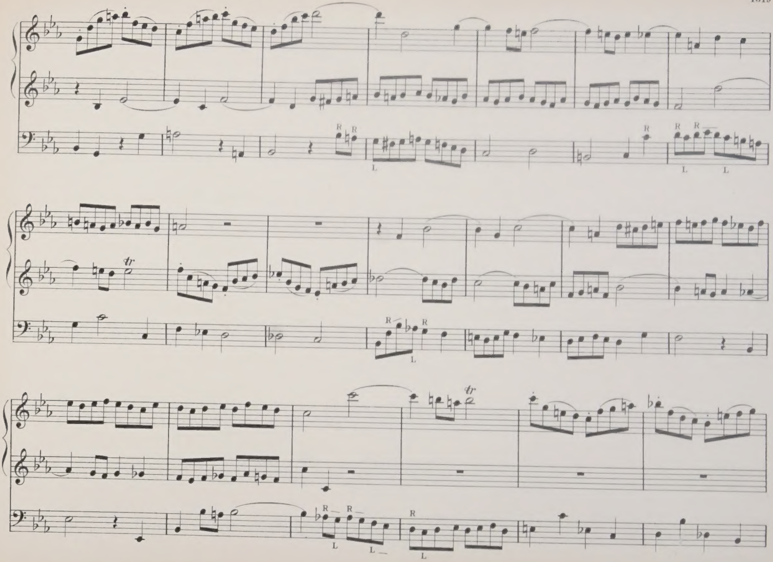
Fuga canonica.*)

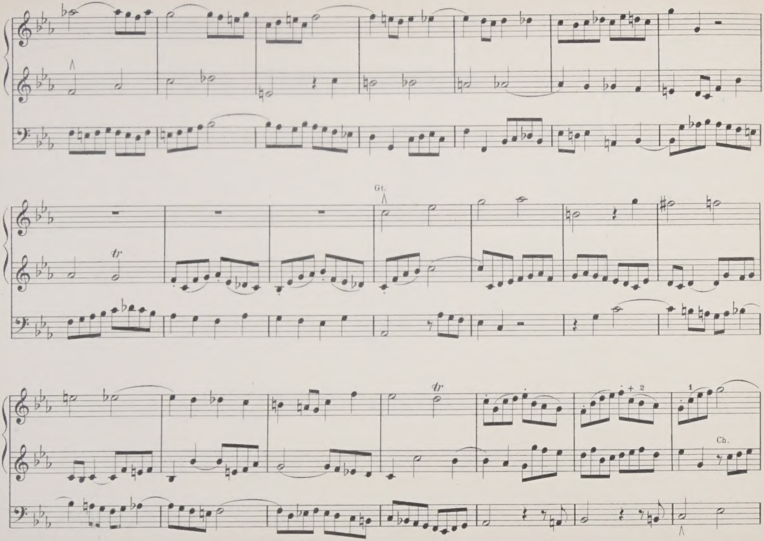
2.

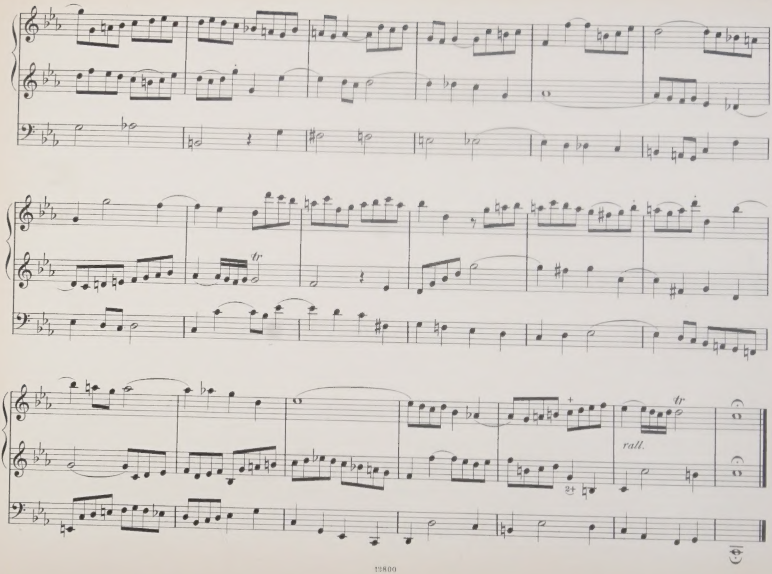

Andante alla breve.
MANUALE.
PEDALE.
Sw. mezzo piano
R
L
Ch.
tr

---

*) A Fugue in which the subjects and answers are in strict imitation or canonical order.


R
R
L
R
R
R
L
L
tr
R
R
L
tr
R
R
L
L
R
L


tr
Gt.
tr
tr
+ 2
1
Ch.


tr
tr
+
tr
rall.
2+

Fuga (Ricercata)*)

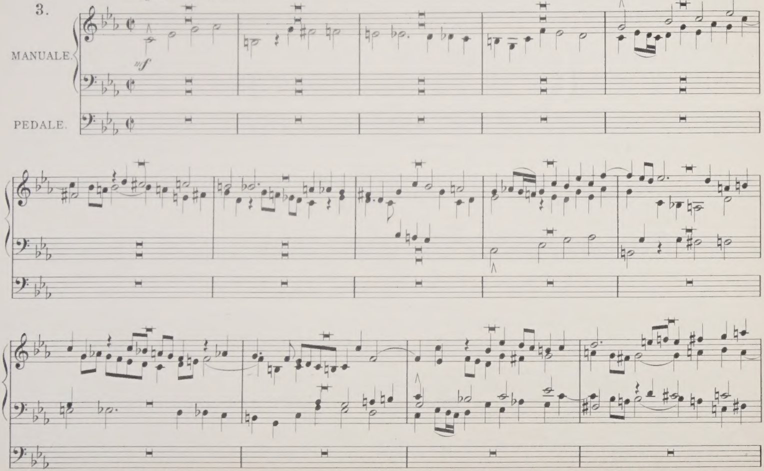
a 6 voci.

(Originally written on two staves and in open or vocal score.)

Sw. Full (uncoupled).
Gt. All 8 feet.
Ped. 16 and 8 feet to Gt.

Larghetto Maestoso.

3.



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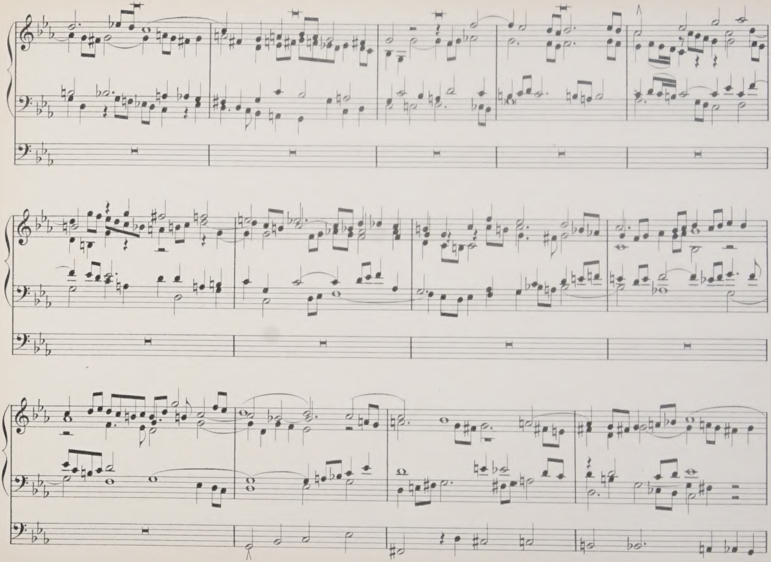
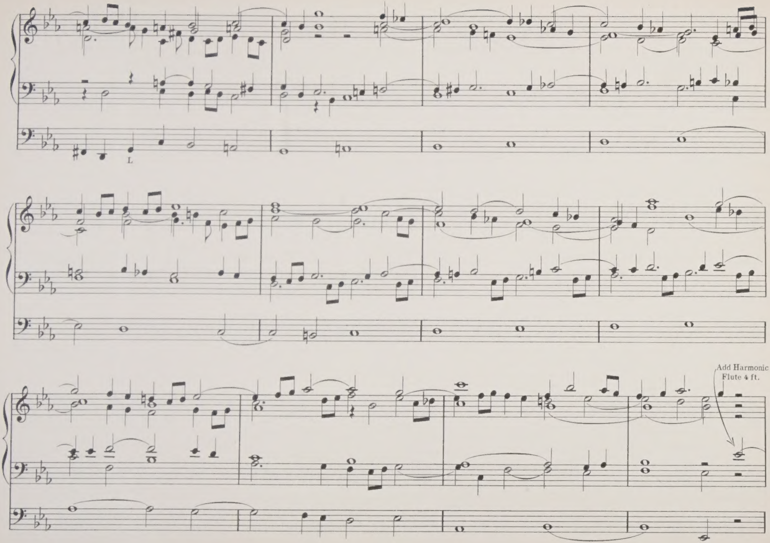
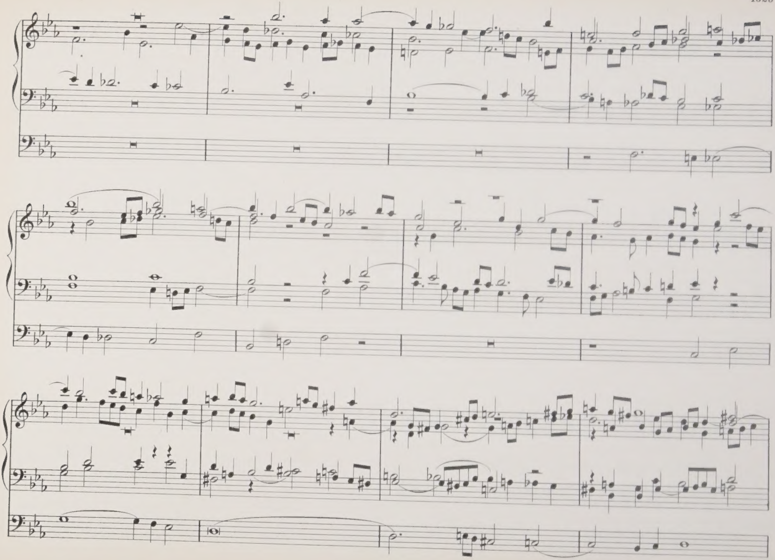
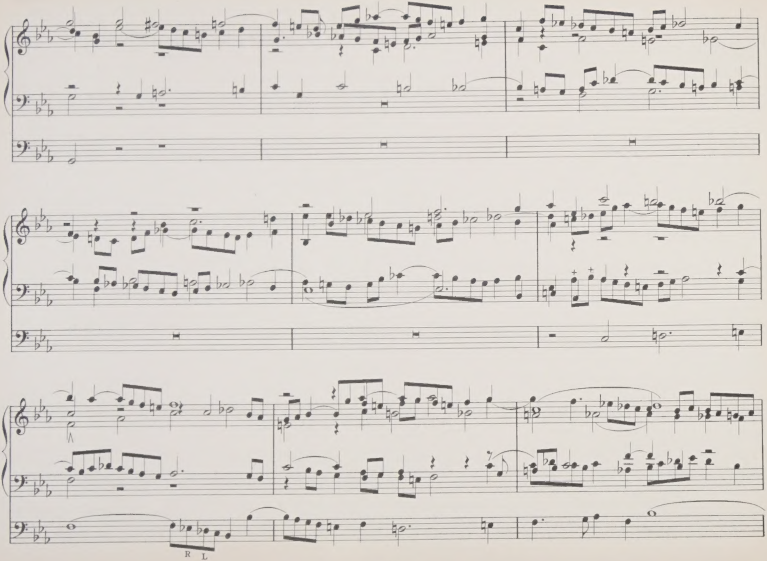
*) Fuga Ricercata, a Fuga full of contrapuntal contrivances calling for special notice as regards details; something to be "sought out," to be appreciated.

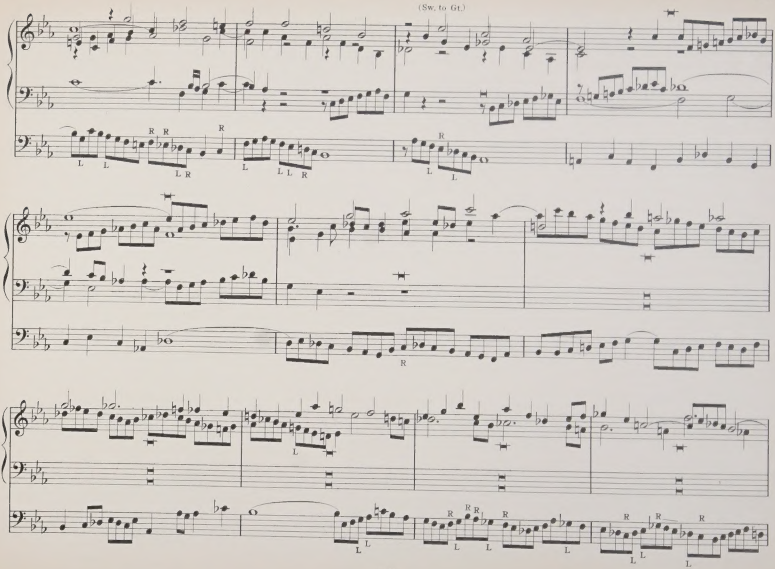


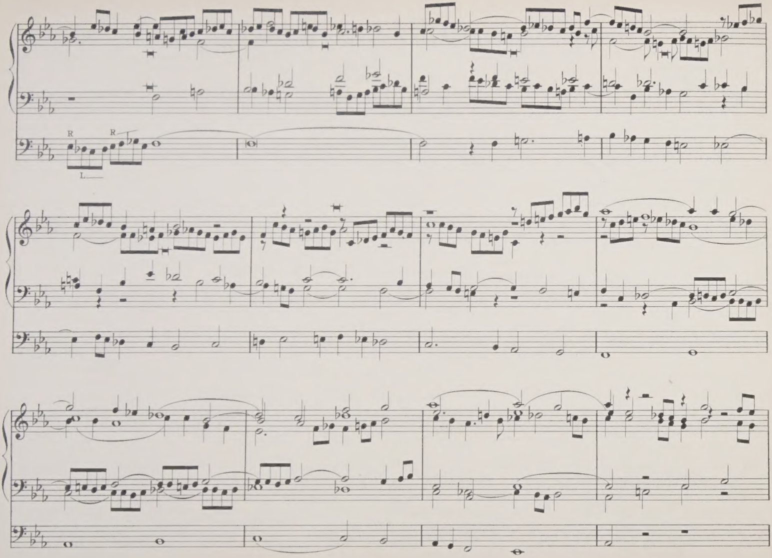

L
Add Harmonic
Flute 4 ft.

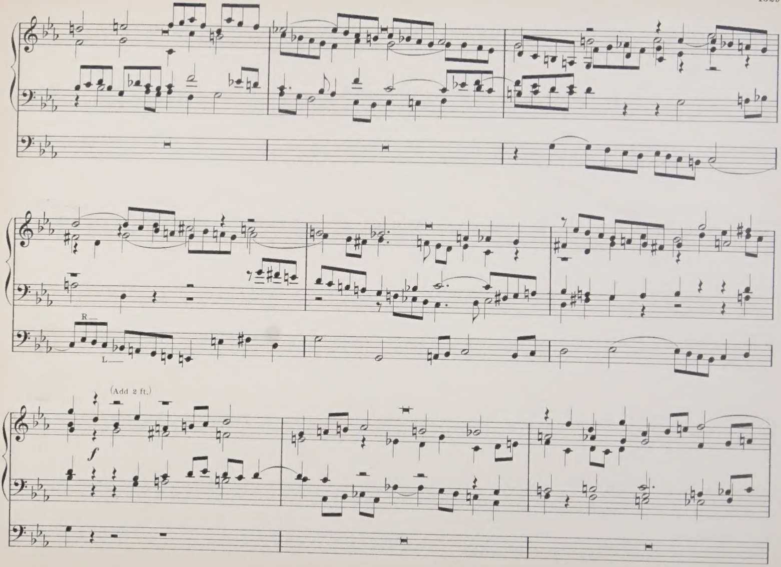


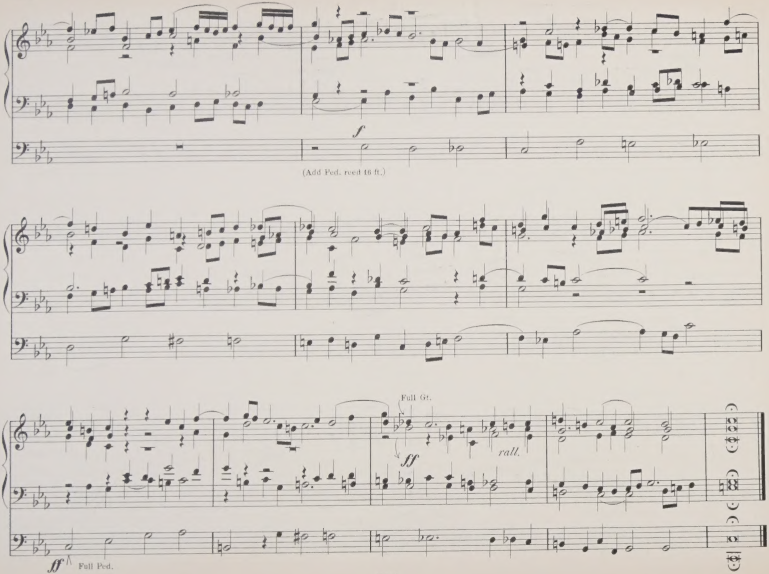

R
L

(Sw. to Gt.)


R
R
R
L
L
L
R
L
L
L
R
R
L
L
R
R
R
R
R
L
L
L
L
L
R
R
R
L
L
L


R
R
L


R
L
(Add 2 ft.)
f

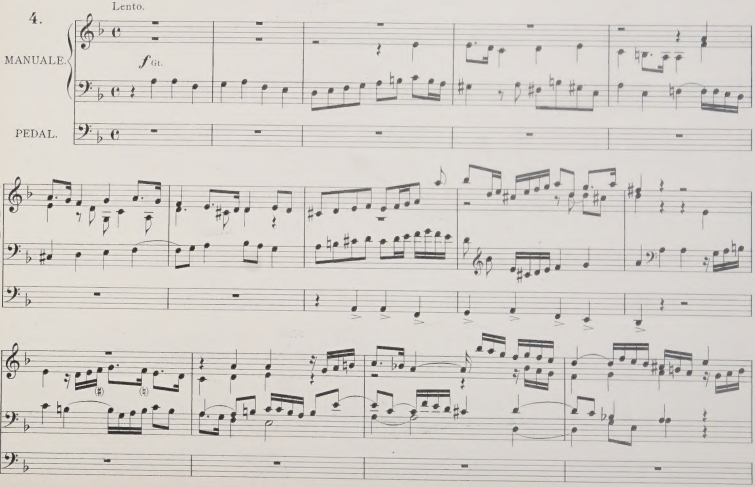

f
(Add Ped. reed 16 ft.)
Full Gt.
ff
rall.
ff
Full Ped.

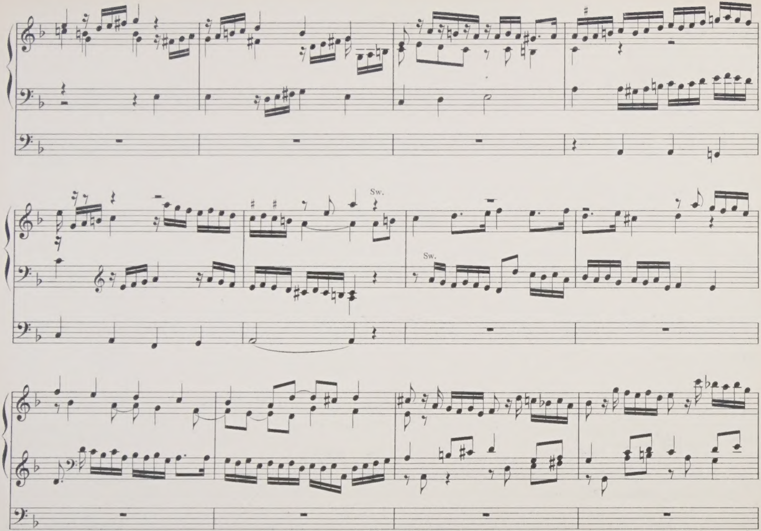
"Vater unser im Himmelreich."

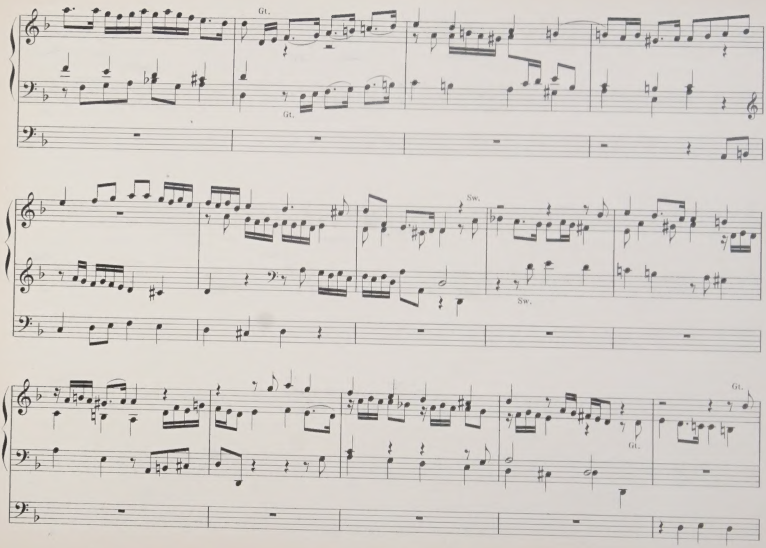
"Our Father which art in Heaven."

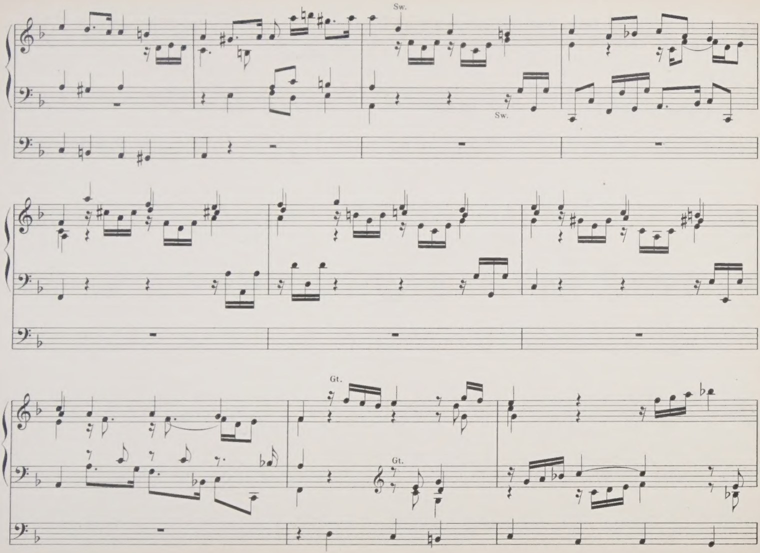
Sw. 8, 4 ft. Oboe to Gt.
Gt. 8 ft. and 4 ft.
Ped. 16, 8 ft. to Gt.

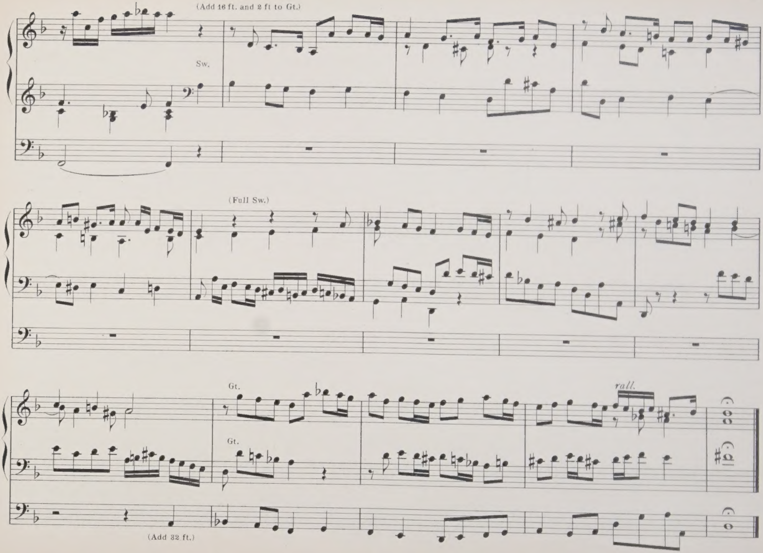
4.


Lento.
MANUALE.
f Gt.
PEDAL.
(♯)
(♮)


Sw.
Sw.


Gt.
Gt.
Sw.
Sw.
Gt.
Gt.


Sw.
Sw.
Gt.
Gt.


(Add 16 ft. and 2 ft to Gt.)
Sw.
(Full Sw.)
Gt.
Gt.
rall.
(Add 32 ft.)

"Vor deinen Thron tret' ich"

oder,

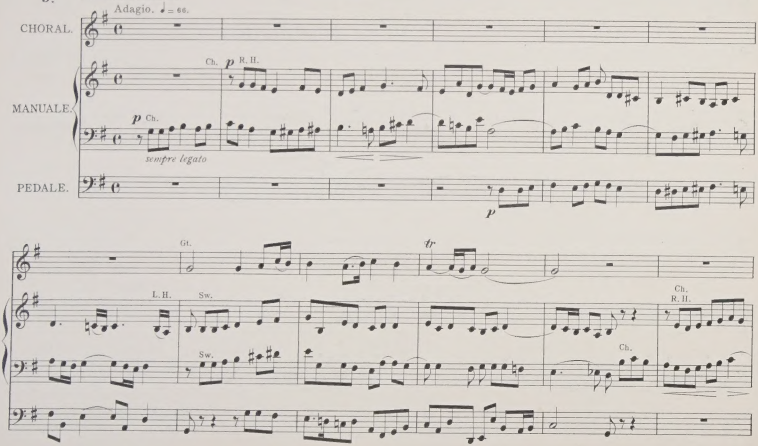
"Wenn wir in höchsten Nöthen sein."

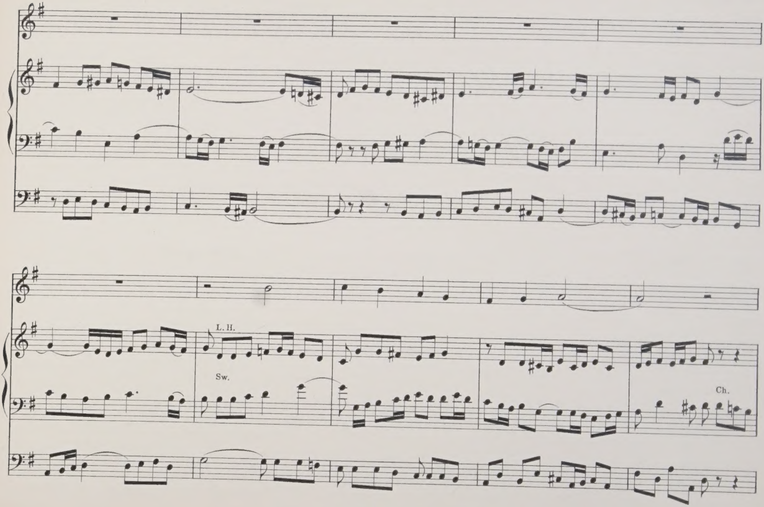
"Before Thy throne I approach" or, "When in our deepest trouble."

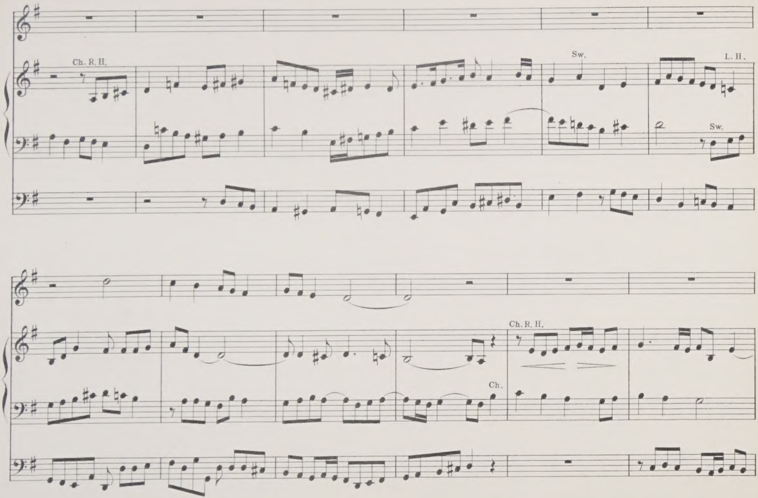
(See page 832 vol. 13 for another arrangement.)

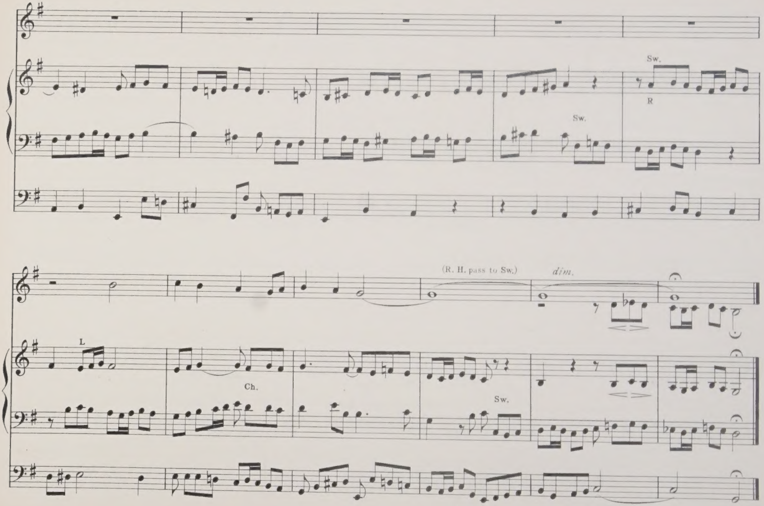
Sw. 8 ft. to Ch.
Gt. soft 8 ft. open Diap.
Ch. Dul. Keraulophon.
Ped. Bourdon 16 ft. to Ch.

5.


Adagio. ♩= 66.
CHORAL.
MANUALE.
PEDALE.
Ch.
p
R. H.
p
Ch.
sempre legato
p
Gt.
tr
L. H.
Sw.
Sw.
Ch.
R. H.
Ch.


L. H.
Sw.
Ch.


Ch. R. H.
Sw.
L. H.
Sw.
Ch.
Ch. R. H.


Sw.
R
Sw.
L
Ch.
(R. H. pass to Sw.)
dim.
Sw.

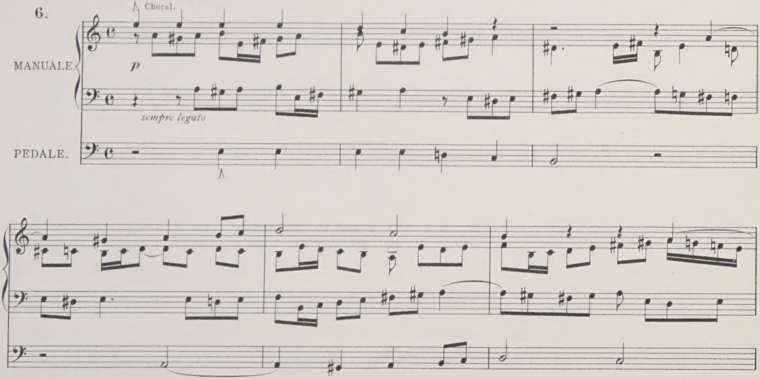
"Christus, der uns selig macht."

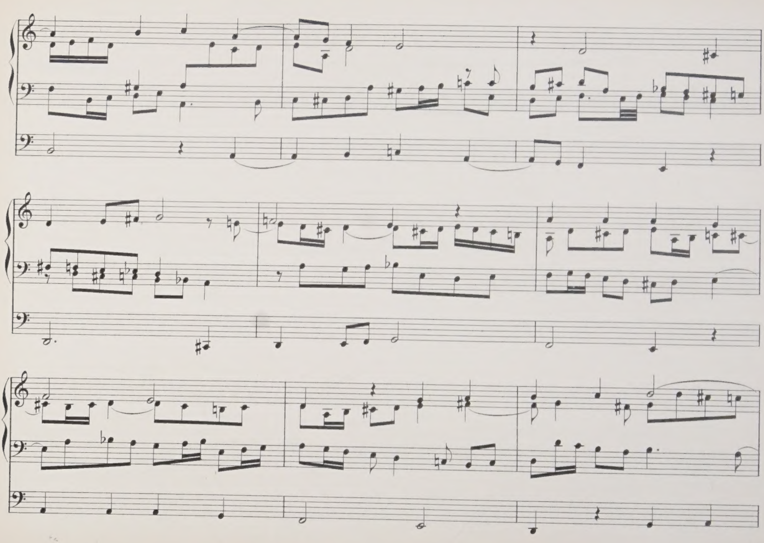
"Christ, who makes us blessed."

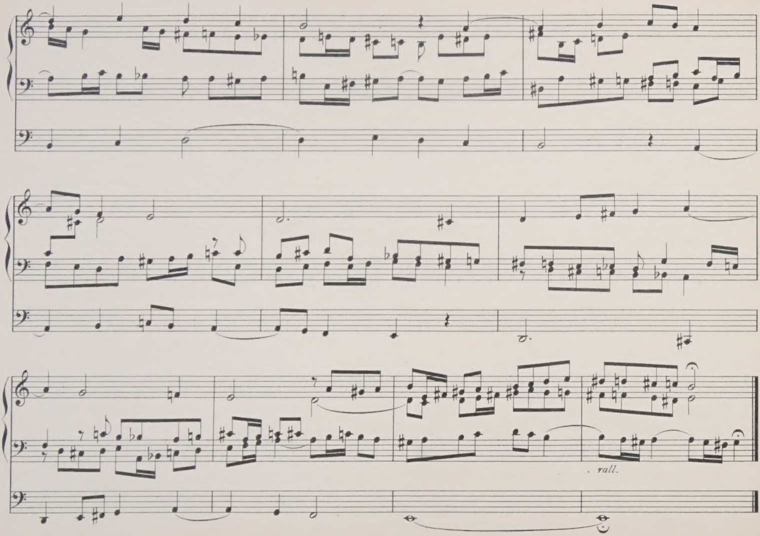
Gt. 8 ft. to Sw. without reeds.
Ped. 16 and 8 with Bassoon, or coupled to Ch. with reed.

VARIATION.
Andante moderato.

6.


Choral.
MANUALE.
p
sempre legato
PEDALE.




rall.

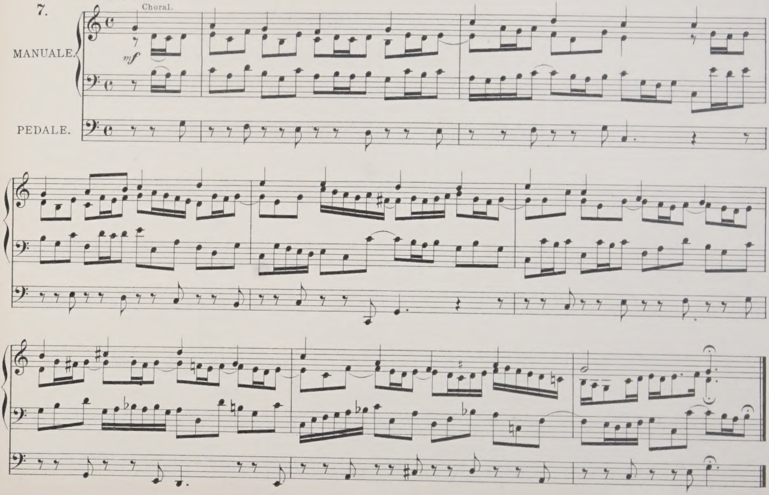
Sw. 8 and 4 to Gt.
Gt. 8 and 4
Ped. 32,16 and 8 to Gt.

"Komm Gott, Schöpfer, heiliger Geist."

"Come, God, Creator, Holy Ghost."

VARIATION.
Andante.

7.


Choral.
MANUALE.
mf
PEDALE.

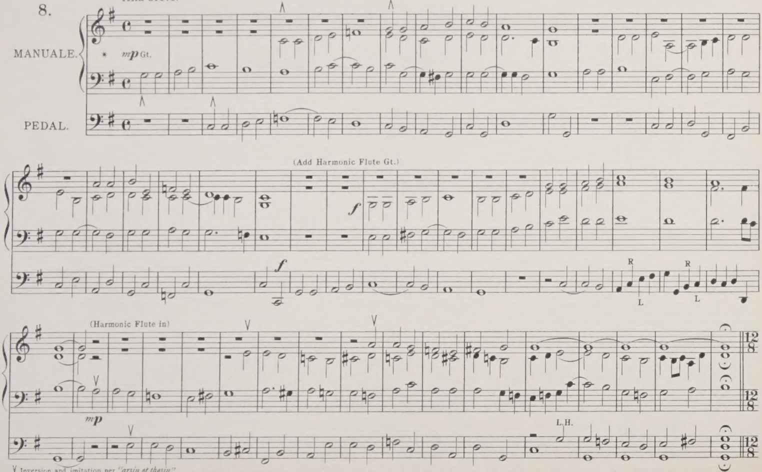
"O Vater, Allmächtiger Gott."

"O Father, Almighty God."

Sw. 8 ft. and Oboe.
Gt. Diaps. to Sw.
Ch. 8 ft. and Gemshorn 4, Ch. to Sw.
Ped. 16 and 8 ft. to Gt.

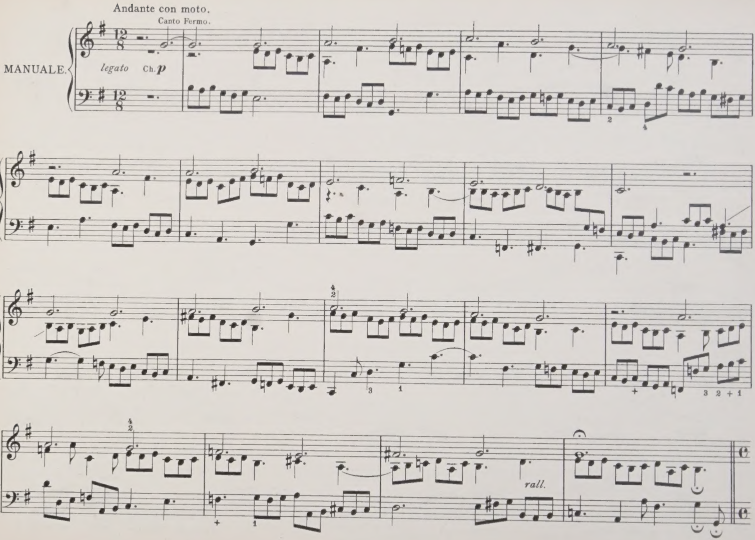
Alla breve.

8.

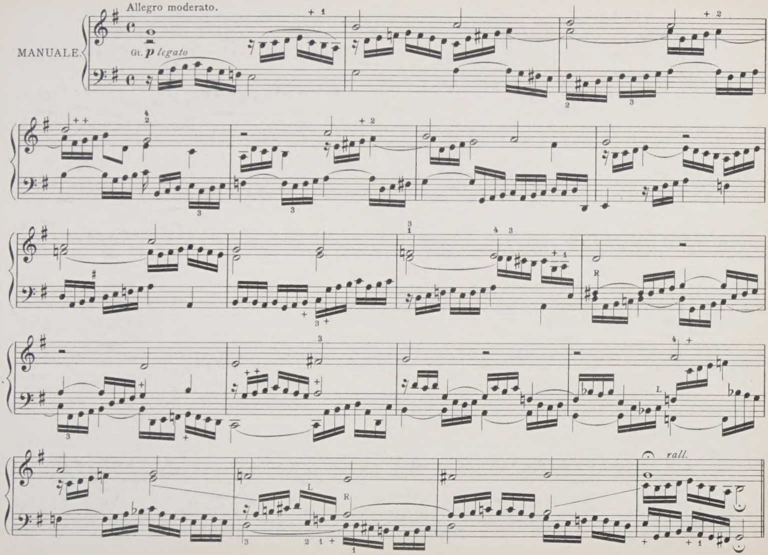

MANUALE.
PEDAL.
* mp Gt.
(Add Harmonic Flute Gt.)
f
f
R
L
R
L
(Harmonic Flute in)
mp
L.H.

∨ Inversion and imitation per *"arsin et thesin."*

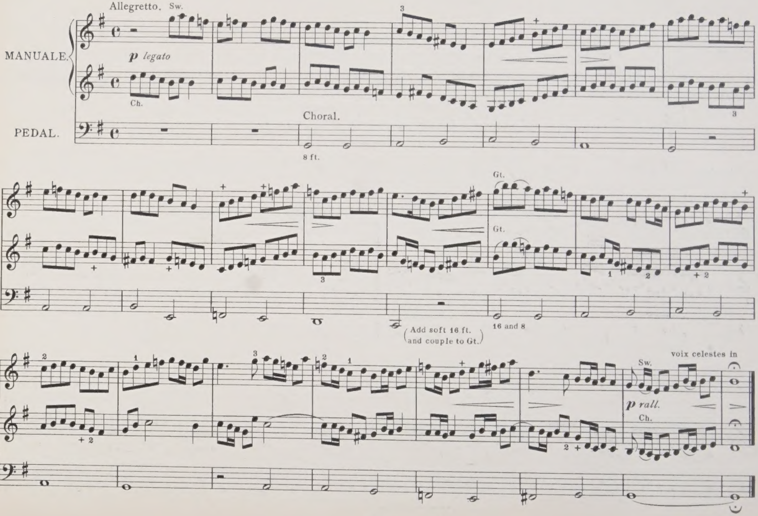
* The identity of the first line of the above Choral with the leading figure of Byrd's canon "Non nobis Domine," together with its treatment will not fail to interest both performers and listeners.


Andante con moto.
Canto Fermo.
MANUALE.
legato
Ch. p
rall.

Gt. 8 ft. to Sw. 8 ft.


Allegro moderato.
MANUALE.
Gt. p legato
R
L
rall.

Sw. 8 ft. and "voix celestes."
Gt. Soft 8 ft.
Ch. 8 ft. to Sw.
Ped. 8 ft.

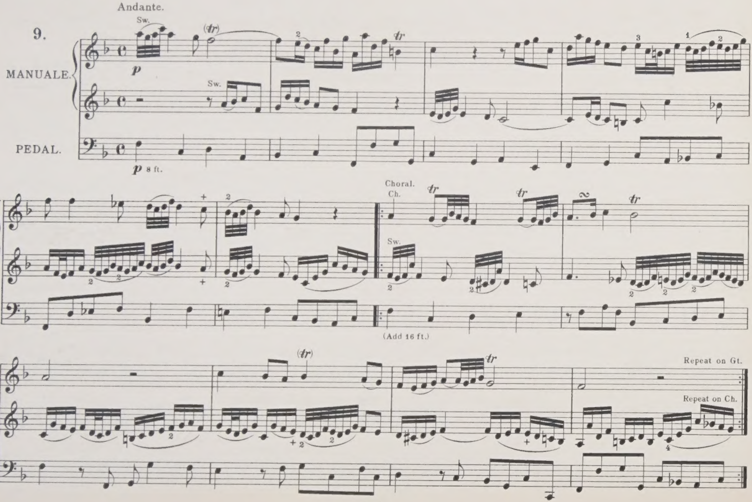

Allegretto.
Sw.
MANUALE.
p legato
Ch.
Choral.
PEDAL.
8 ft.
Gt.
Gt.
(Add soft 16 ft. and couple to Gt.)
16 and 8
Sw.
voix celestes in
p rall.
Ch.

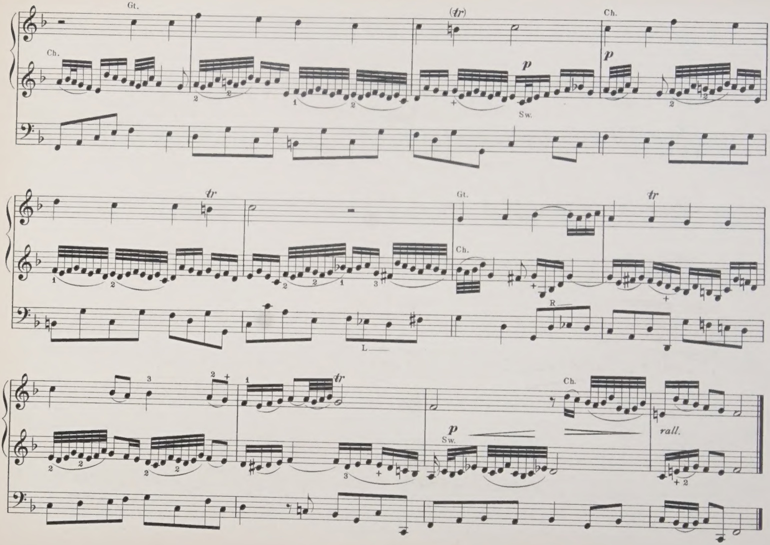
"Schmücke dich, o liebe Seele."

"Adorn thyself, dear Soul."

Sw. 8 ft. and "reed"
Gt. Soft 8 ft.
Ch. Salicional to Sw.
Ped. 8 ft.

9.

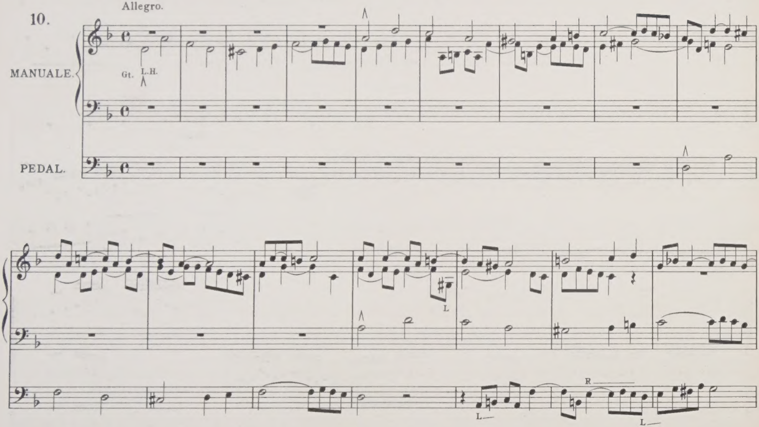

Andante.
Sw.
p
(tr)
MANUALE.
Sw.
PEDAL.
p 8 ft.
Choral.
Ch.
tr
Sw.
(Add 16 ft.)
Repeat on Gt.
Repeat on Ch.


Gt.
Ch.
(tr)
p
Sw.
Ch.
p
tr
Gt.
Ch.
tr
R
L
tr
Ch.
p
Sw.
rall.

Fugue.*

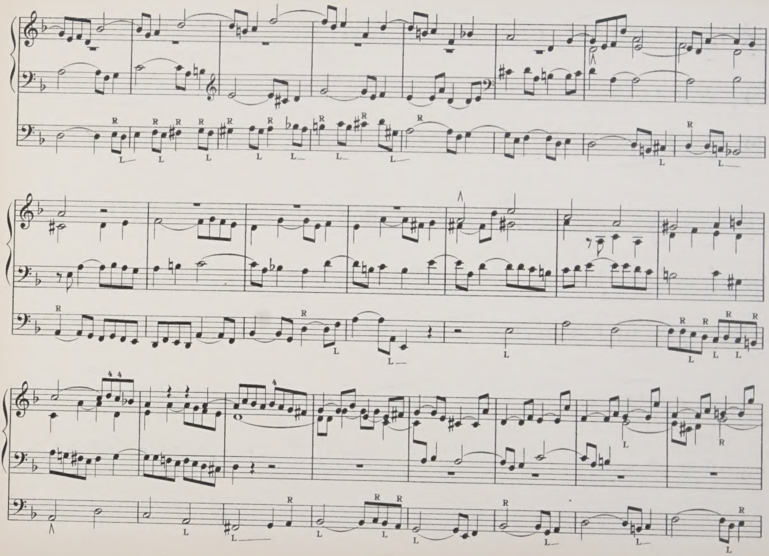
Sw. Full (uncoupled.)
Gt. Gt. 8 and 4.

10.


Allegro.
MANUALE.
Gt.
L.H.
PEDAL.
L
L
R
L

---

* From the "Art of Fugue."


R
L
R
L
R
R
L
R
L
R
L
L
R
L
R
L
L
R
L
R
L
R
L
L
R
R
L
R
L
R
L
4 4
4
L
L
R
L
R
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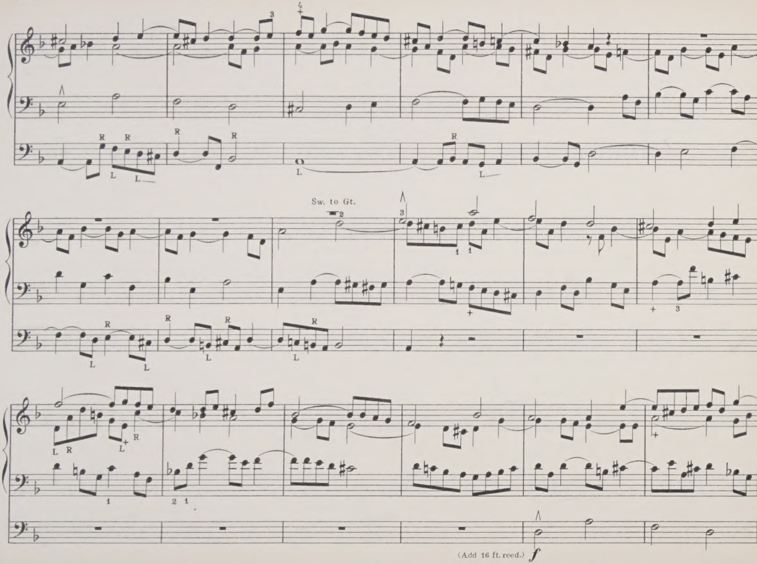
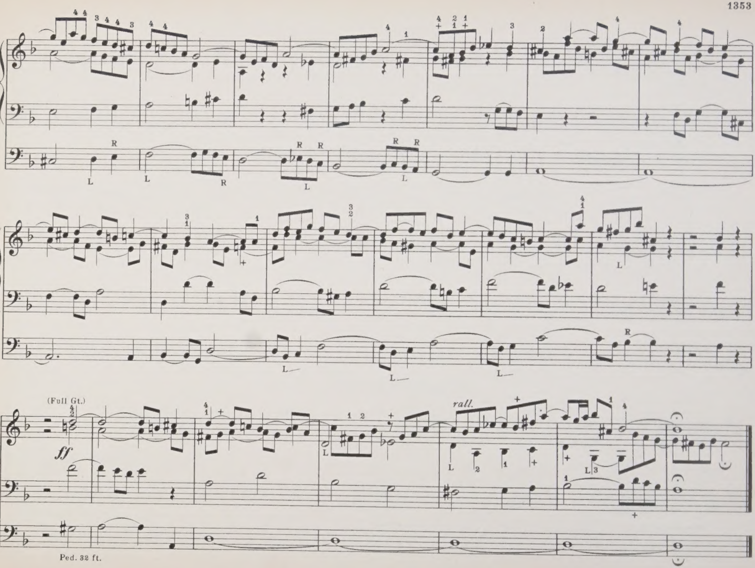
L
L
R
L
L
R
L
R
L
R
L


Sw. to Gt.
(Add 16 ft. reed.) f

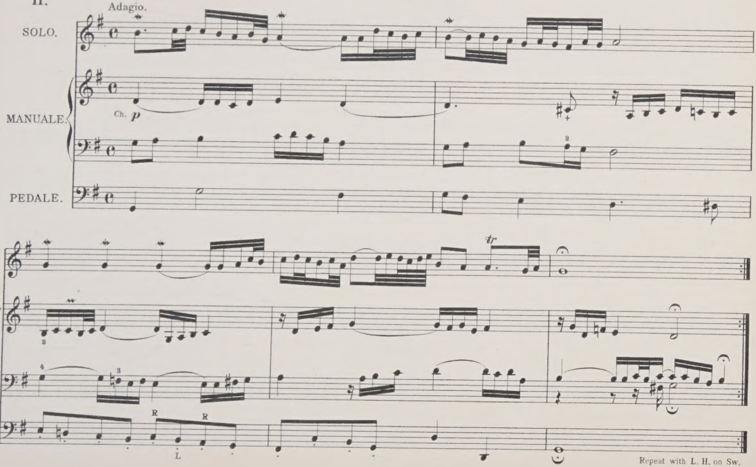

(Full Gt.)
ff
rall.
Ped. 32 ft.
R
L

"Liebster Jesu, wir sind hier."

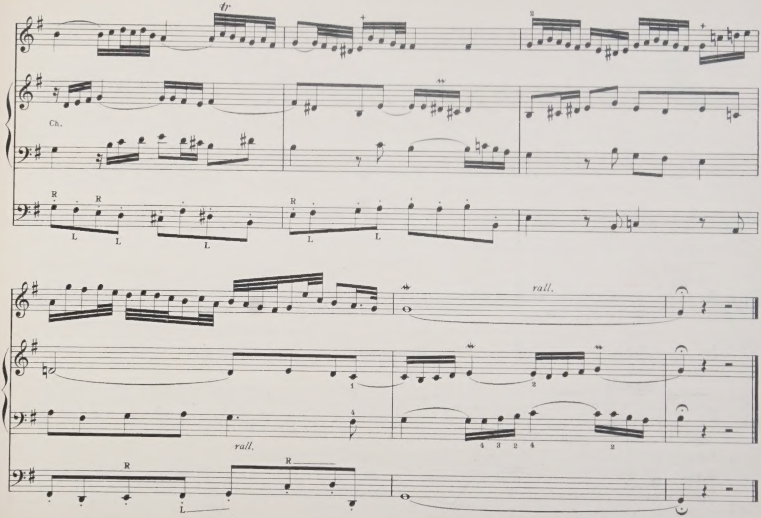
"Blessed Jesus, we are here."

Solo, Cor Anglais or Corno di Bassetto.
Sw. 8 ft.
Ch. 8 ft.
Ped. Bourdon 16 ft. and 8 ft.

11.


Adagio.
SOLO.
MANUALE.
PEDALE.
Ch. p
tr
R
L

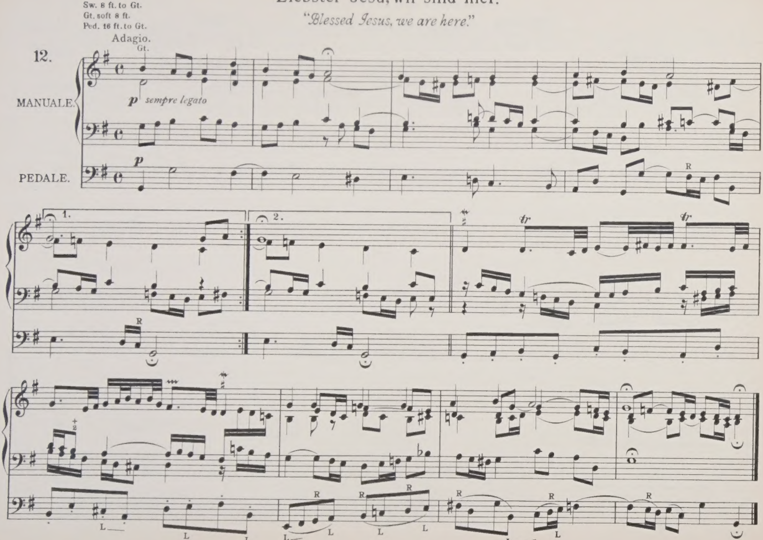
Repeat with L. H. on Sw.


tr
Ch.
R
L
rall.
4 3 2 4
2
1

"Liebster Jesu, wir sind hier."

"Blessed Jesus, we are here."

12.

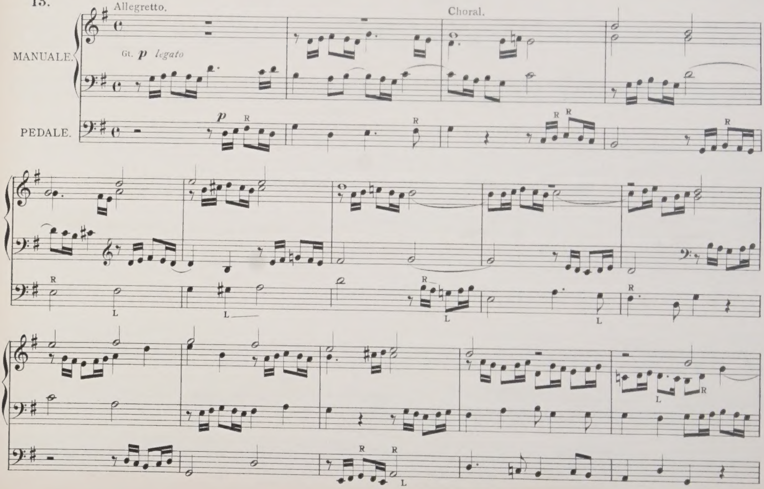

Sw. 8 ft. to Gt.
Gt. soft 8 ft.
Ped. 16 ft. to Gt.
Adagio.
Gt.
MANUALE.
PEDALE.
p sempre legato
p
R
1.
2.
tr
tr
L
R

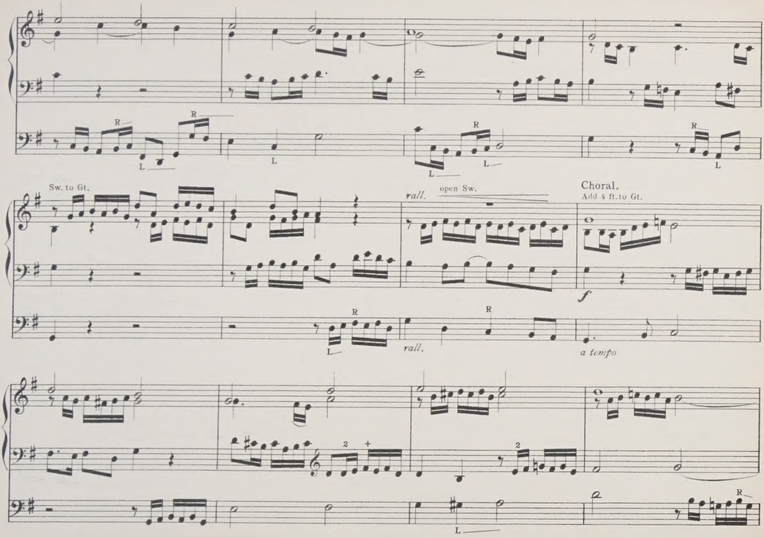
"Wie schön leuchtet der Morgenstern."

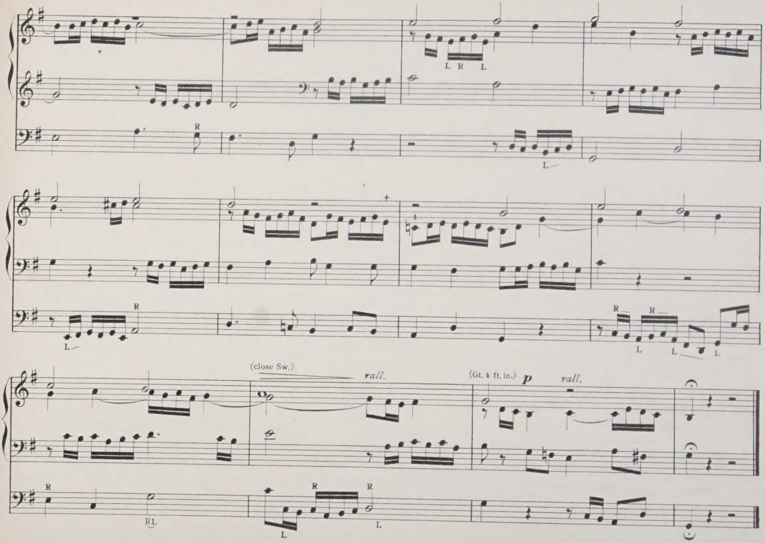
"How beautiful shines the Morning Star."

Sw. 8, 4, 2 ft. with 8 ft. reeds.
Gt. 8 ft.
Ped. 16 8 ft. to Gt.

13.


Allegretto.
Choral.
MANUALE.
PEDALE.
Gt. p legato
p
R
L


R
R
L
L
L
R
L
R
L
Sw. to Gt.
rall.
open Sw.
Choral.
Add 4 ft. to Gt.
f
R
L
R
rall.
a tempo
2
+
2
L
R


L R L
R
L
R
L
+
4
R
R
L
L
L
L
(close Sw.)
rall.
(Gt. 4 ft. in.)
p
rall.
R
RL
R
R
L
L

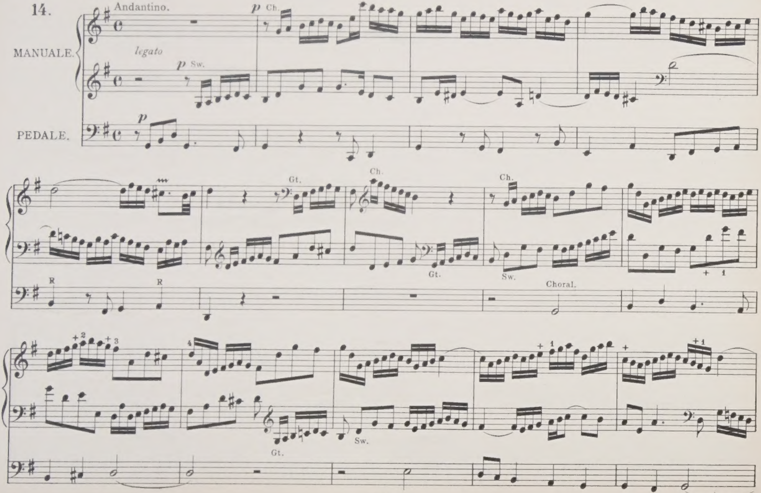
"Herr Jesu Christ, dich zu uns wend."

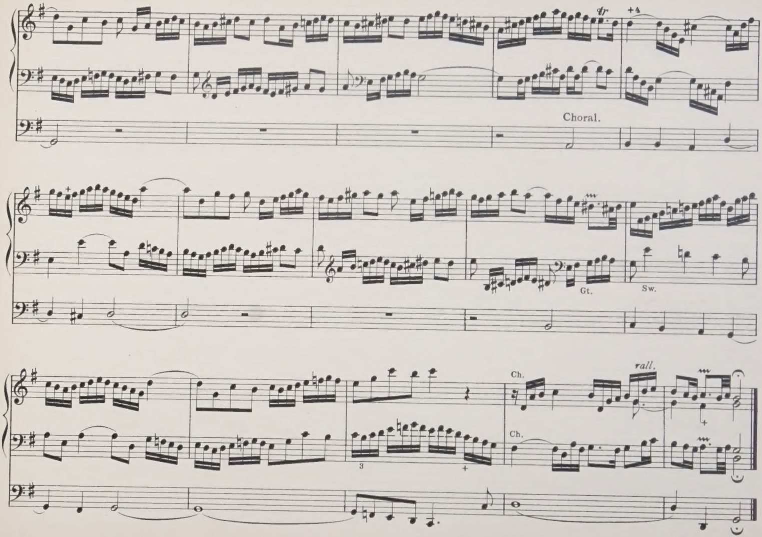
"Lord Jesus Christ, unto us turn."

Variation A.

Sw. 8 and 4 ft. with reed.
Gt. 8 ft.
Ch. 8 and 4 to Sw.
Ped. soft 16 and 8.

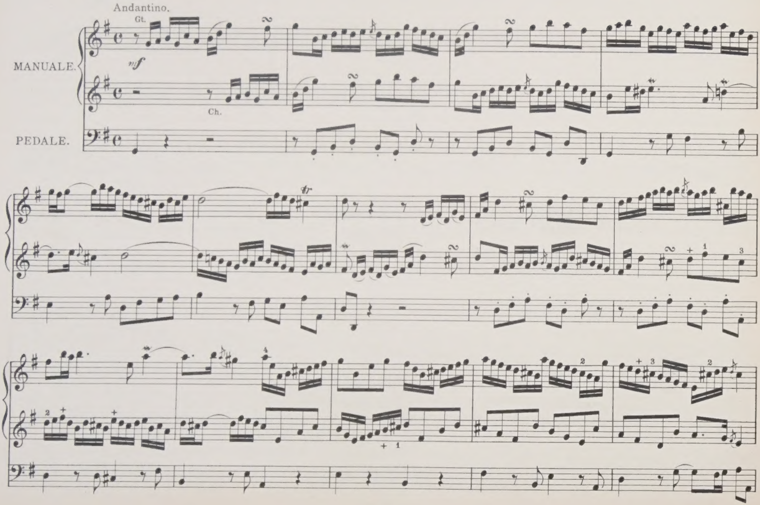
14.

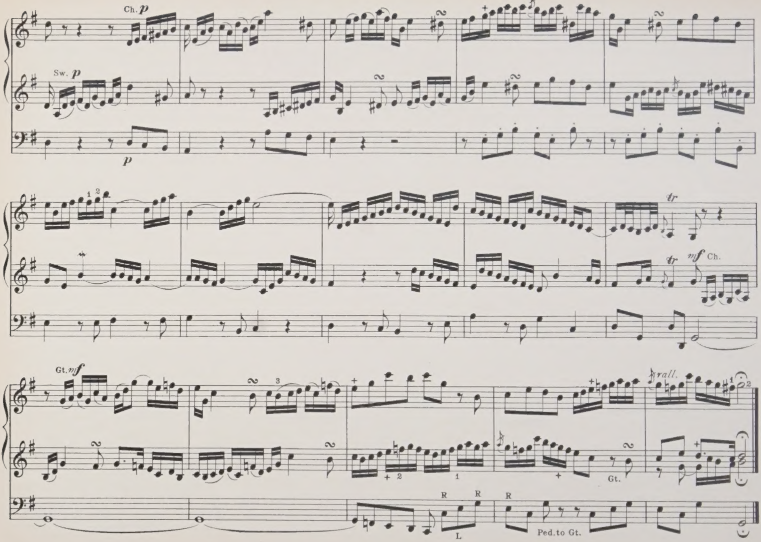

Andantino.
MANUALE.
legato
p
Ch.
p
Sw.
PEDALE.
p
R
R
Gt.
Ch.
Ch.
Gt.
Sw.
Choral.
+ 1
+ 2
+ 3
4
Gt.
Sw.
+ 1
+ 1
+


tr
Choral.
Gt.
Sw.
Ch.
Ch.
rall.
3

Sw. 8, 4, 2 reed.
Gt. 8 ft to Sw.
Ch. 8, 4 to Sw.
Ped. 16 and 8.

Variation. B.


Andantino.
Gt.
mf
MANUALE.
Ch.
PEDALE.
tr
4
2
3
1
+

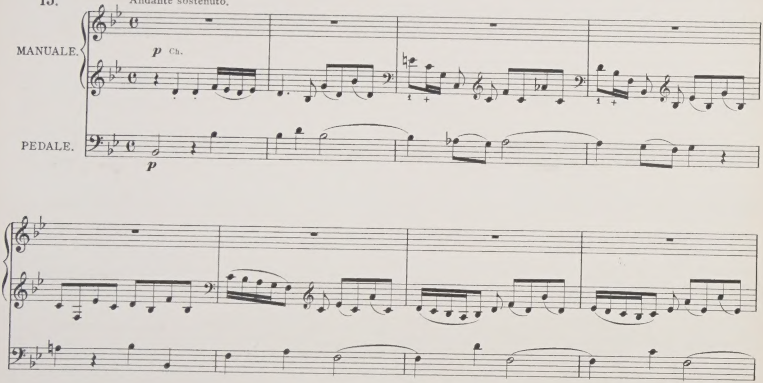

Ch. p
Sw. p
p
tr
mf Ch.
Gt. mf
rall.
R
L
Ped. to Gt.
Gt.

"Ach bleib bei uns, Herr Jesu Christ."

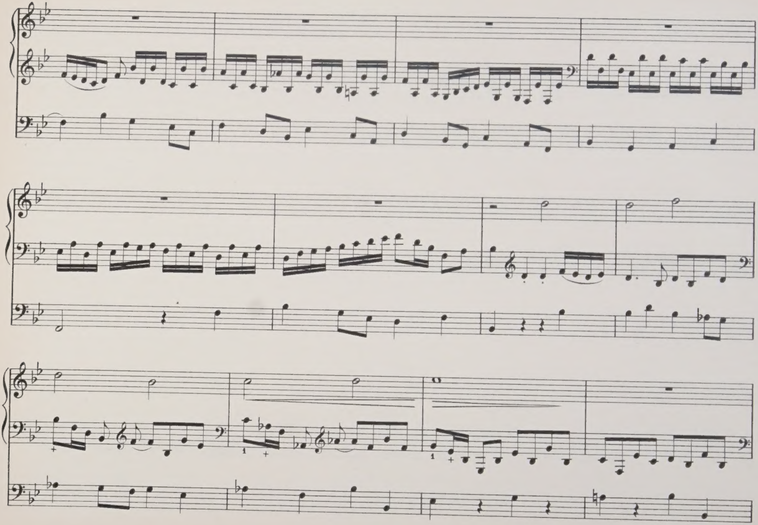
"Ah! remain near us Lord Jesu Christ."

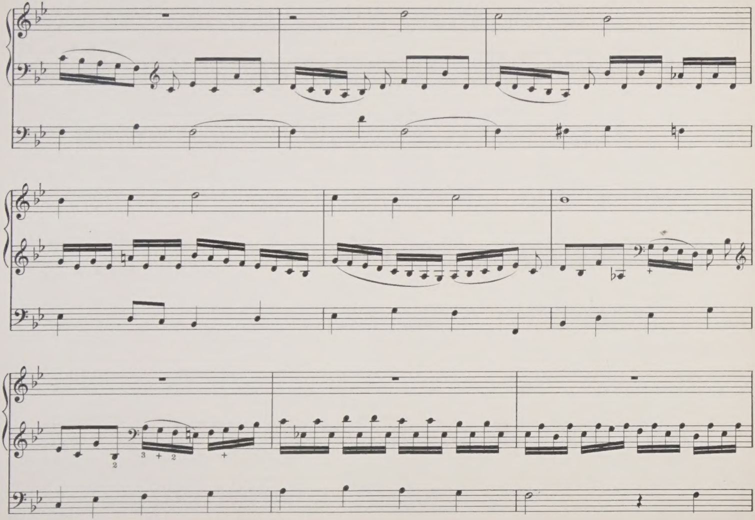
Sw. 8 ft. Oboe and Horn.
Gt. 8 ft. coupled to Sw.
Ch. St. Diap. Dul. and Gamba.
Ped. 16 and 8 ft.

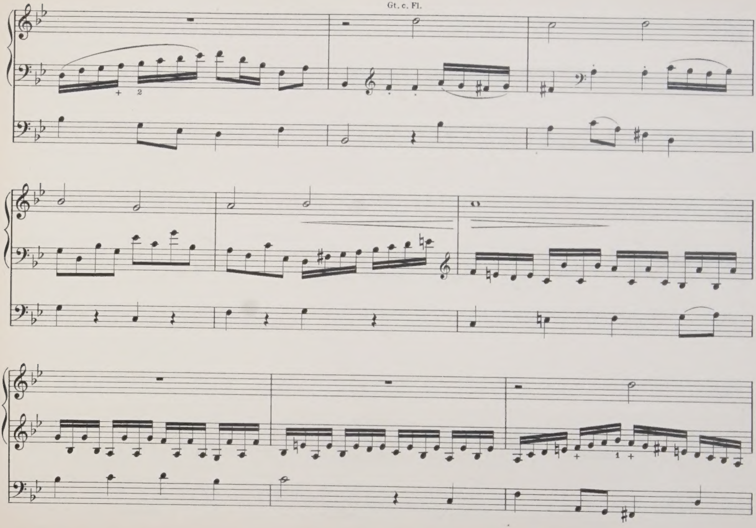
15.

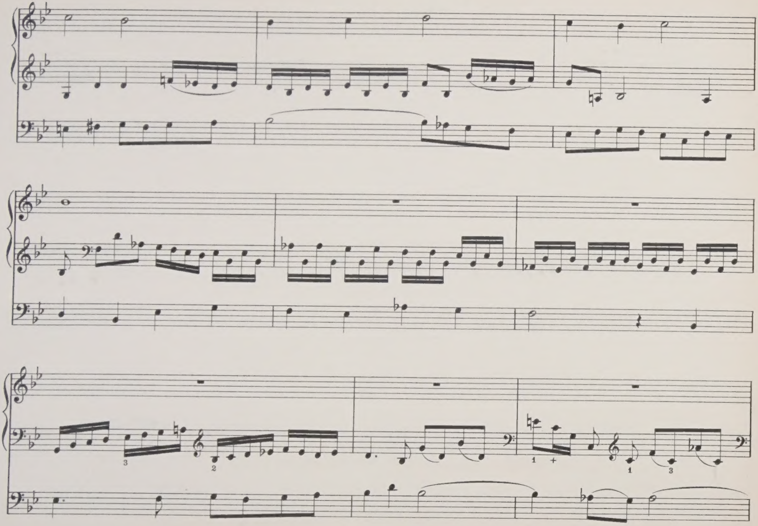

Andante sostenuto.
MANUALE.
p Ch.
PEDALE.
p
1 +
1 +

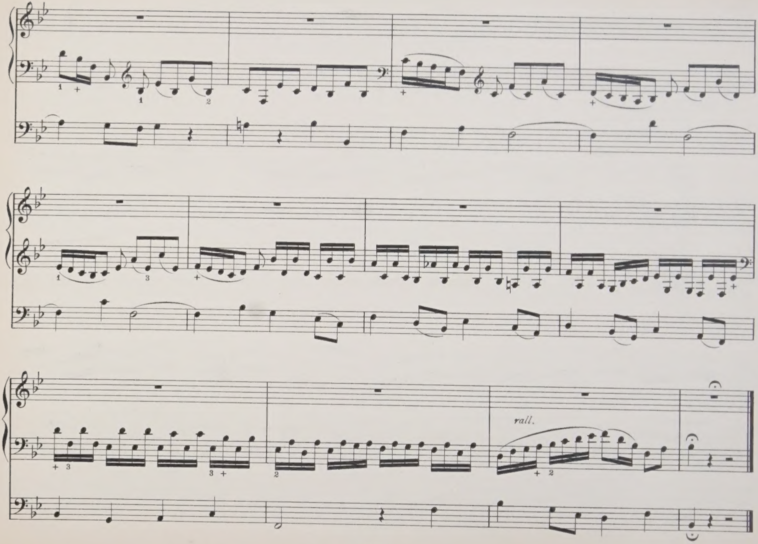
NB. The notes on the middle stave are fingered for the left hand throughout; though some of the higher notes may be conveniently assigned to the right hand when the Choral is not being continued.


+
1
+
1
+


+
+


Gt. c. Fl.
+ 2
+ 1 +


+


rall.

"Nun freut euch, lieben Christen g'mein"

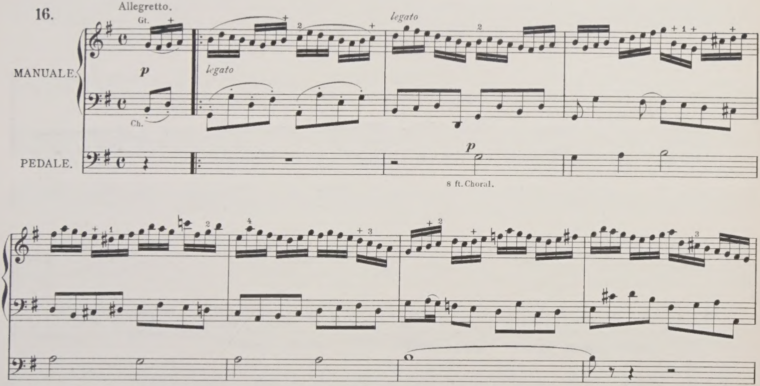
oder:

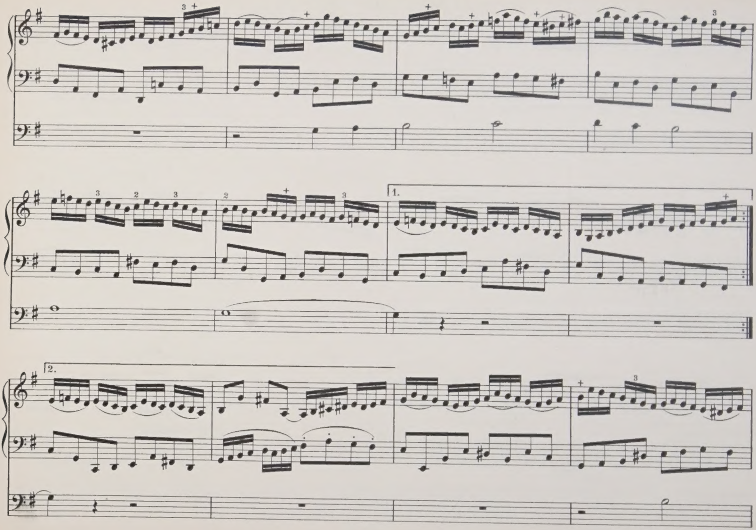
"Es ist gewisslich an der Zeit."

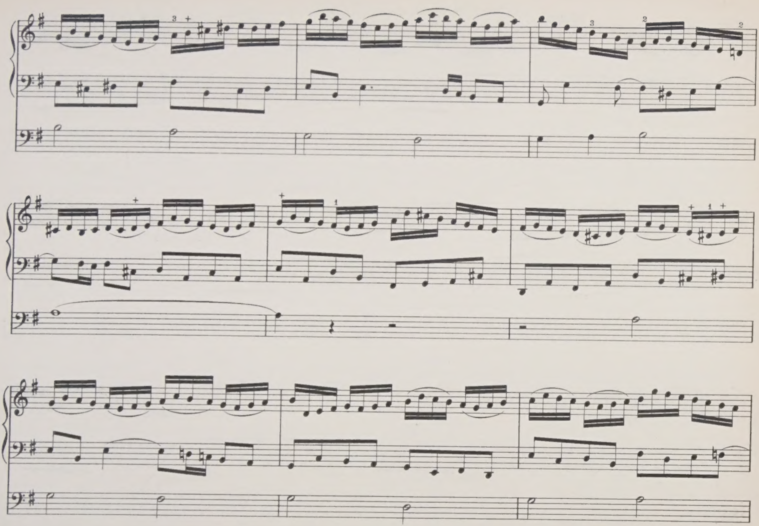
"Now rejoice all ye Christians" or "It is surely near the time."

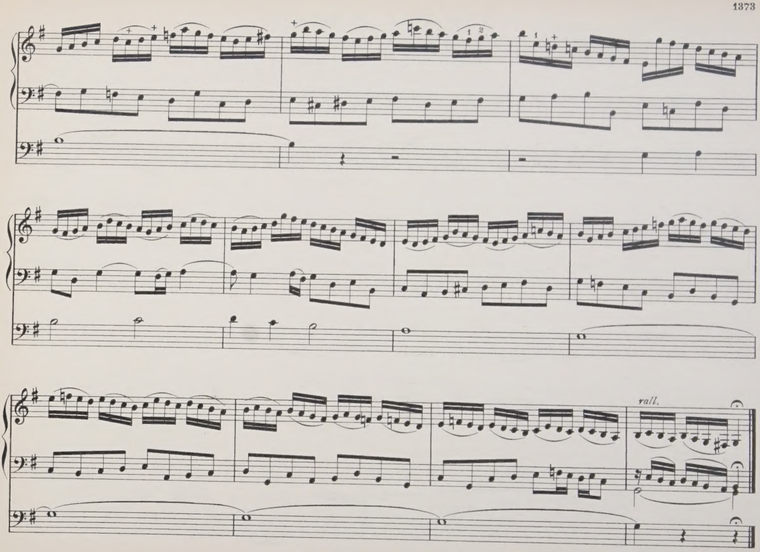
Sw. 16, 8 ft.
Gt. Soft 8 ft. and St. Diap.
Ch. Dulc. to Sw.
Ped. 8 ft. with Bassoon 8 ft.

16.


Allegretto.
Gt.
MANUALE.
p
Ch.
legato
legato
PEDALE.
p
8 ft. Choral.


1.
2.


3
+
3
2
2
+
+
1
+
1
+

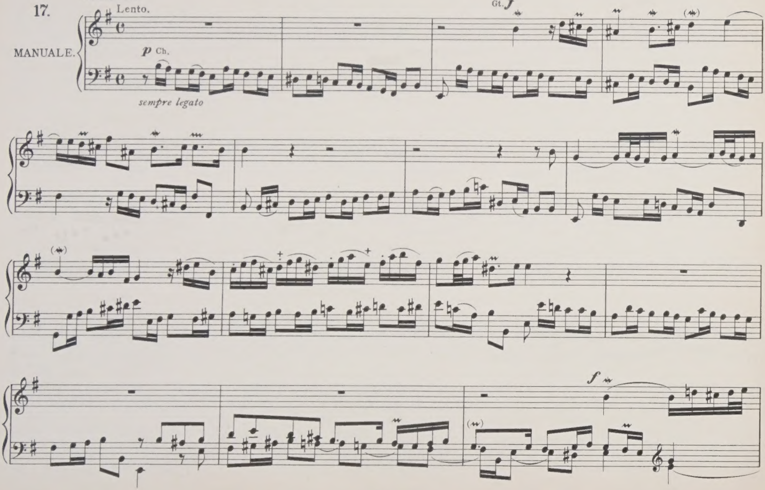

rall.

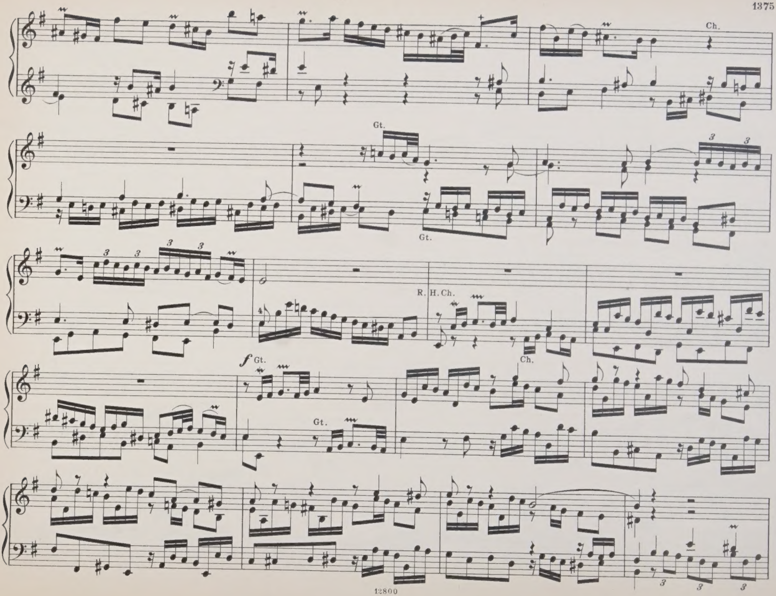
"Christ lag in Todesbanden."

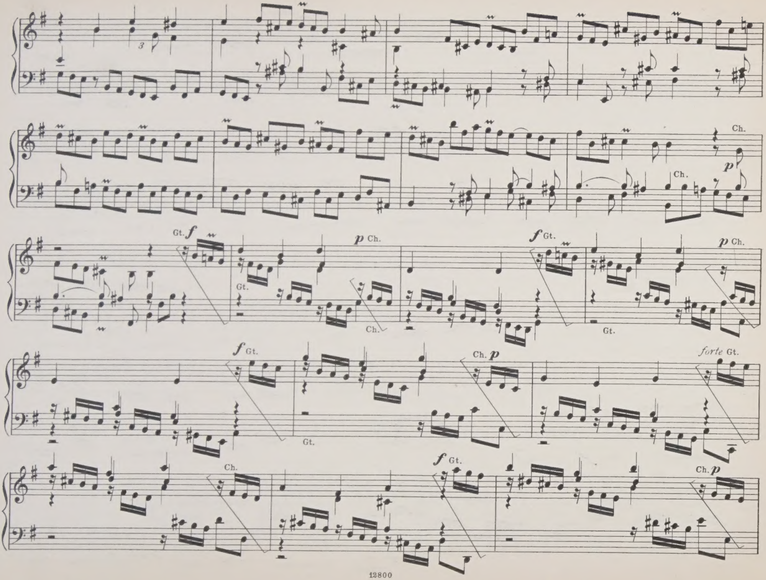
"Christ lay in the bonds of death."

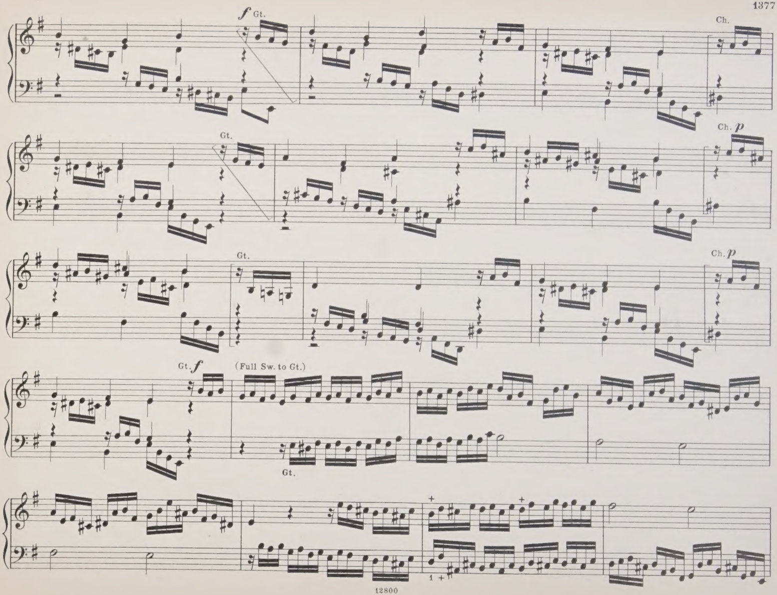
Sw. 8, 4 with Oboe, to Ch.
Gt. 8 ft. Gamba, or Diaps. to Sw.
Ch. 8 ft. to Sw.
Ped. 16 and 8.

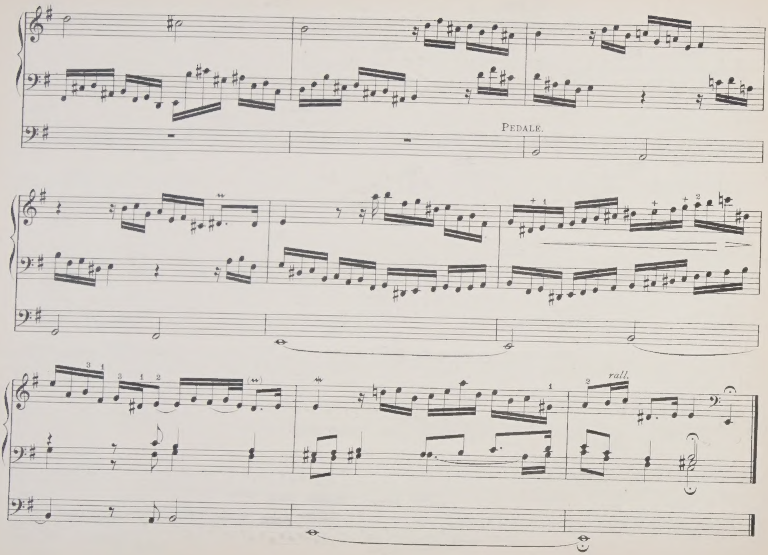
17.


Lento.
MANUALE.
p Ch.
sempre legato
Gt. f
f


Ch.
Gt.
Gt.
3
3
R. H. Ch.
f Gt.
Gt.
Ch.
3


3
Ch.
p
Ch.
Gt.
f
p Ch.
Gt.
Ch.
f Gt.
p Ch.
Gt.
f Gt.
Ch. p
Gt.
forte Gt.
Ch.
f Gt.
Ch. p


f Gt.
Ch.
Gt.
Ch. p
Gt.
Ch. p
Gt. f
(Full Sw. to Gt.)
Gt.
+
+
1 +

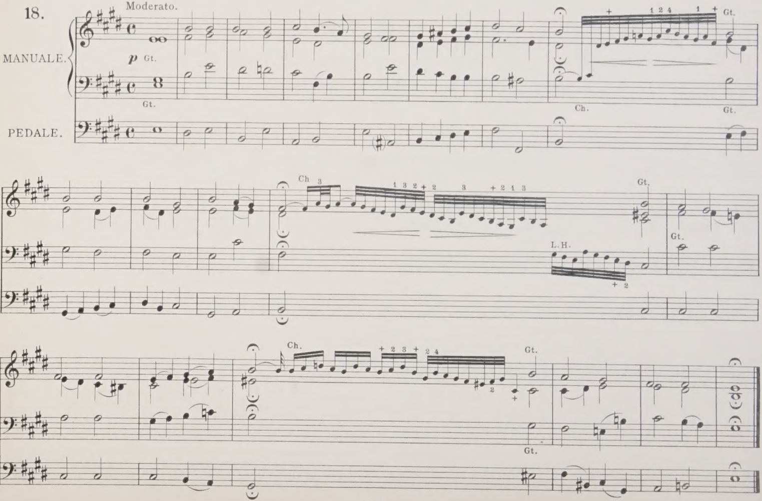

PEDALE.
rall.

Variant "Lobt Gott, ihr Christen all' zugleich."

"Praise God, all ye Christians."

Gt. 8 ft.
Ch. Dul. Gamba 8 ft. to Sw. 8 ft.
Ped. 16 and 8 ft. to Gt.

18.

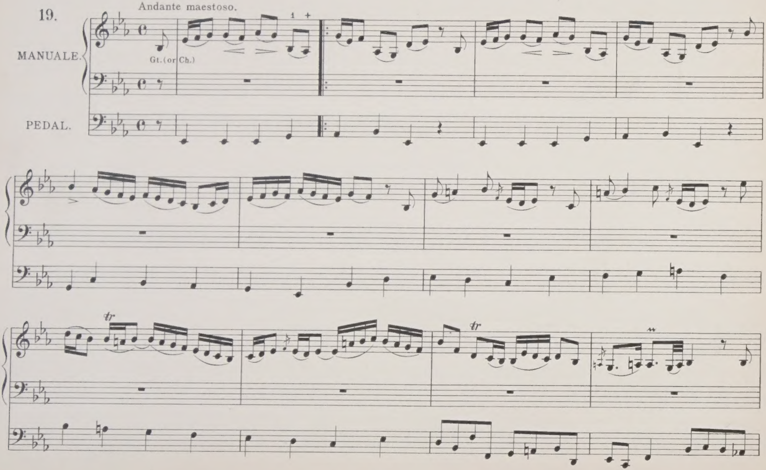

Moderato.
MANUALE.
PEDALE.
p Gt.
Gt.
Ch.
Gt.
L. H.
Ch.
Gt.
Ch
Gt.
Gt.
+ 1 2 4 1 +
1 3 2 + 2 3 + 2 1 3
+ 2
+ 2 3 + 2 4
2
+

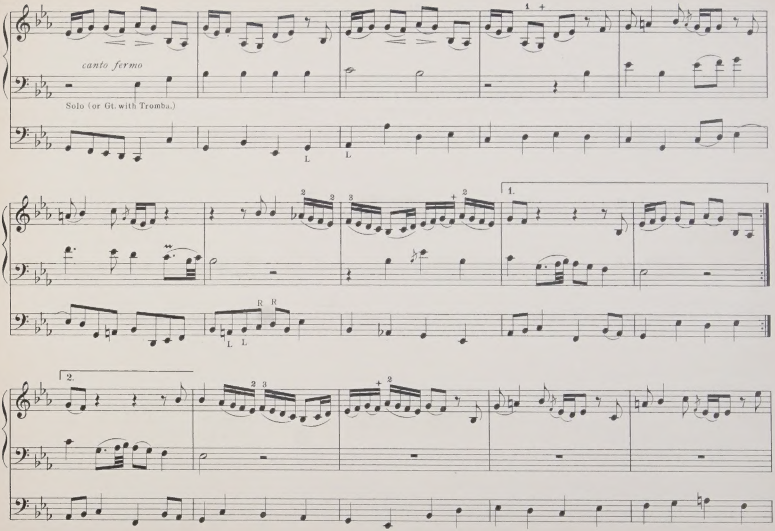
"Wachet auf, ruft uns die Stimme."

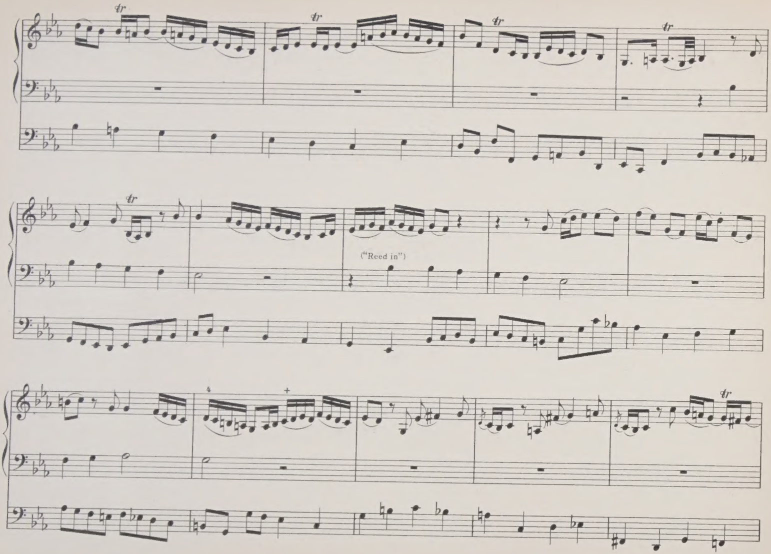
"Sleepers wake! a voice is calling."

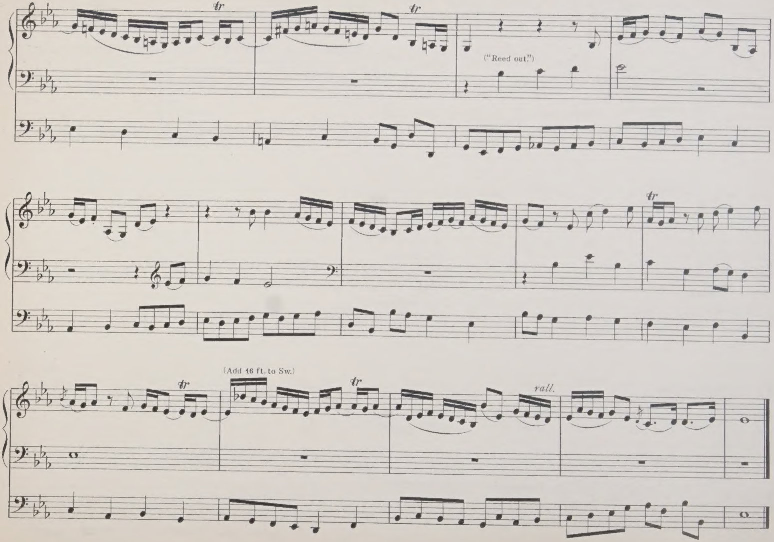
Solo 8 ft. and "reed" to Gt.
Sw. 8, 4, 2 ft. and "reeds."
Gt. 8 ft. to Sw.
Ch. 8 and 4 ft. to Sw.
Ped. 16 and 8 ft.

19.


Andante maestoso.
MANUALE.
PEDAL.
Gt. (or Ch.)
1 +
tr
tr


canto fermo
Solo (or Gt. with Tromba.)
L
L
R
R
L
L
1.
2.
1
+
2
3
+
2
3
+
2

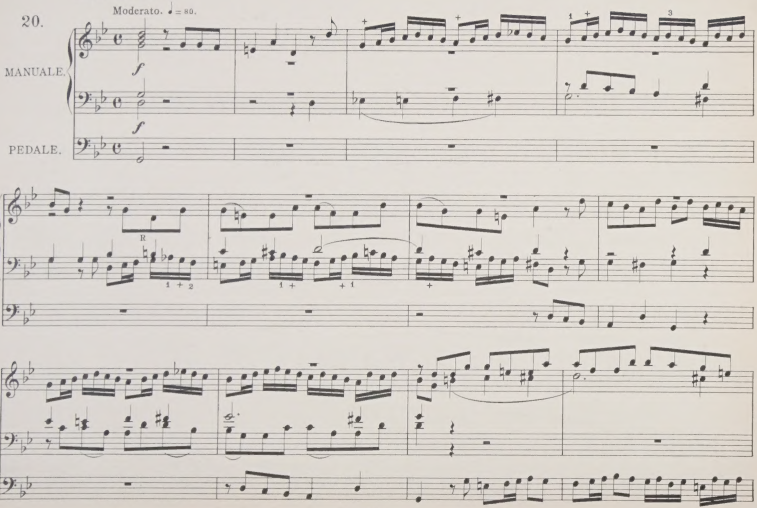

tr
tr
tr
tr
tr
("Reed in")
4
+
tr

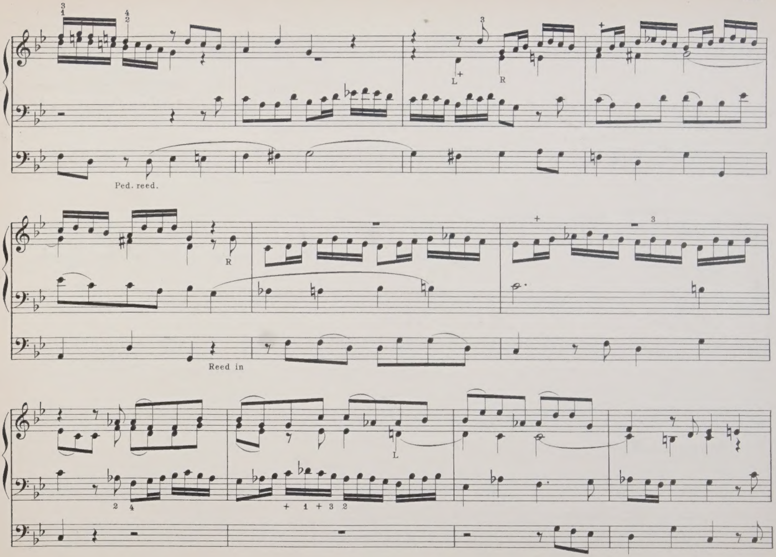

tr
tr
("Reed out.")
tr
(Add 16 ft. to Sw.)
tr
tr
rall.

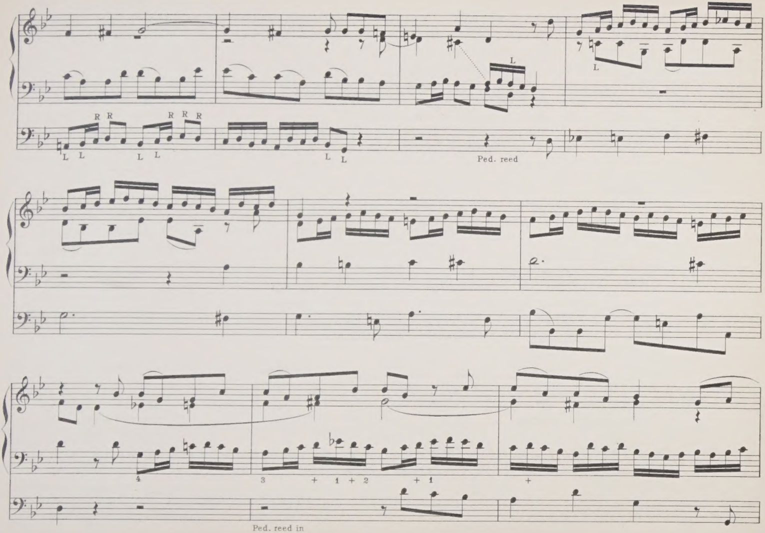
Fugue in G minor.

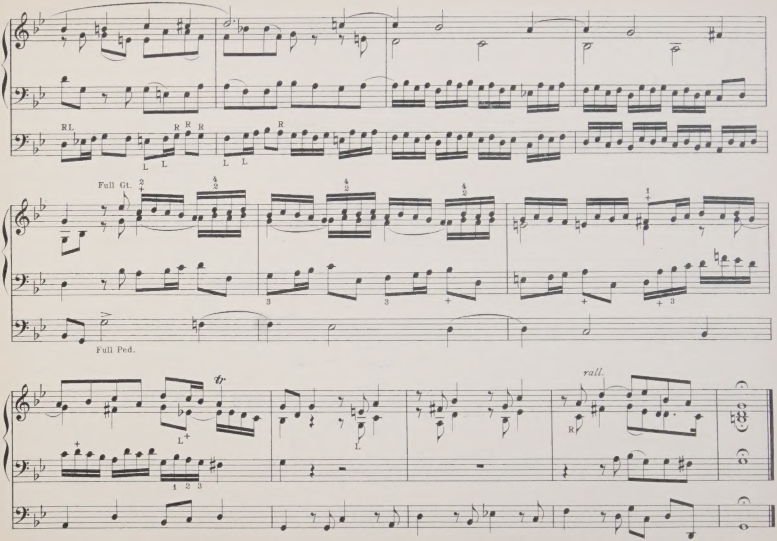
Sw. full uncoupled
Gt. 8, 4 and 2 ft.
Ped. 16 and 8 ft. to Gt.

20.


Moderato. ♩ = 80.
MANUALE.
PEDALE.
f
f
R


Ped. reed.
L
R
Reed in
L
2 4
+ 1 + 3 2


R R
R R R
L L
L L
L L
L
Ped. reed
L
4
3
+ 1 + 2
+ 1
+
Ped. reed in

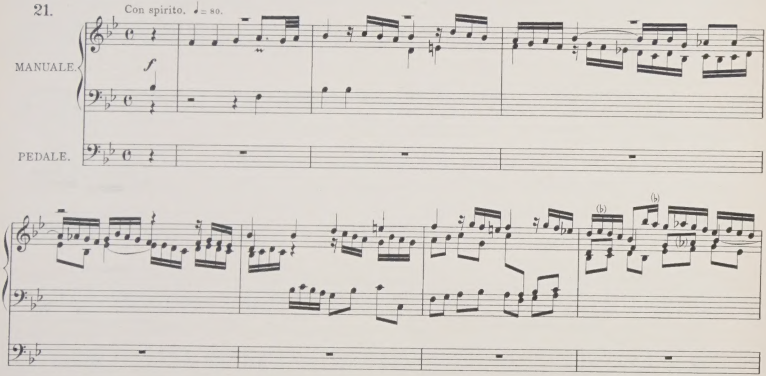

RL
R
R
R
L
L
R
L
L
Full Gt.
Full Ped.
tr
L
R
rall.

Variant "Valet will ich dir geben."

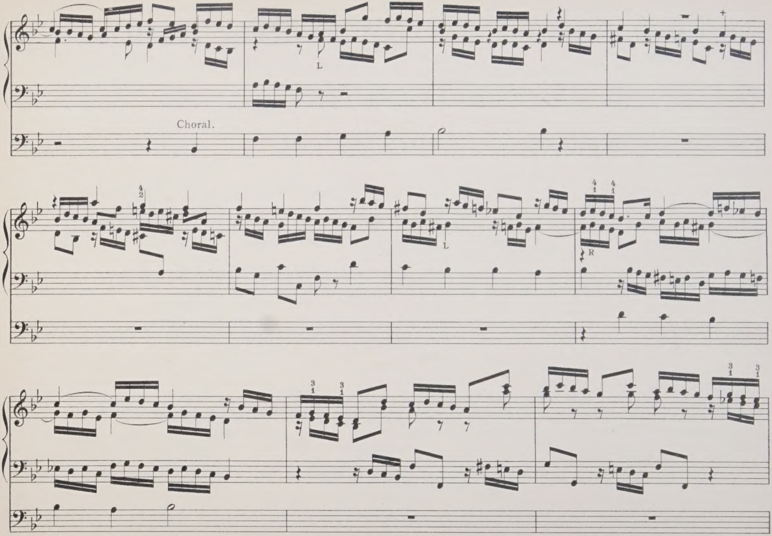
"I give to thee farewell."

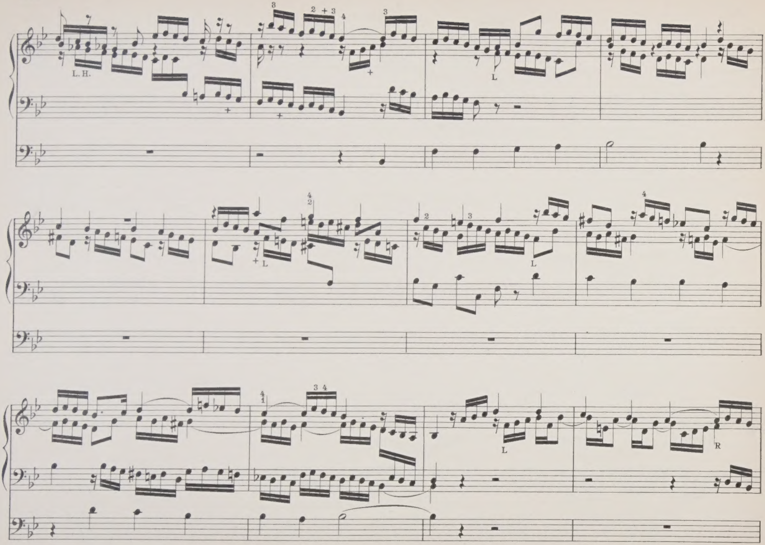
Gt. full without reeds.
Ped. full with 32 and reeds.

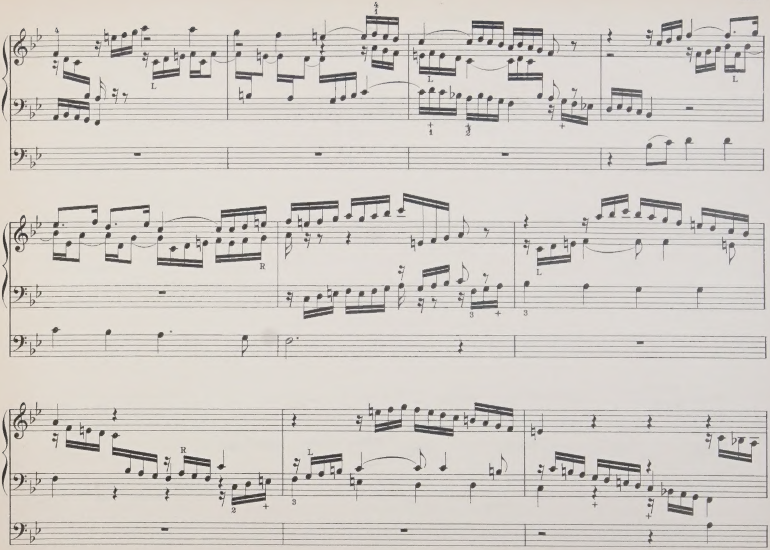
21.

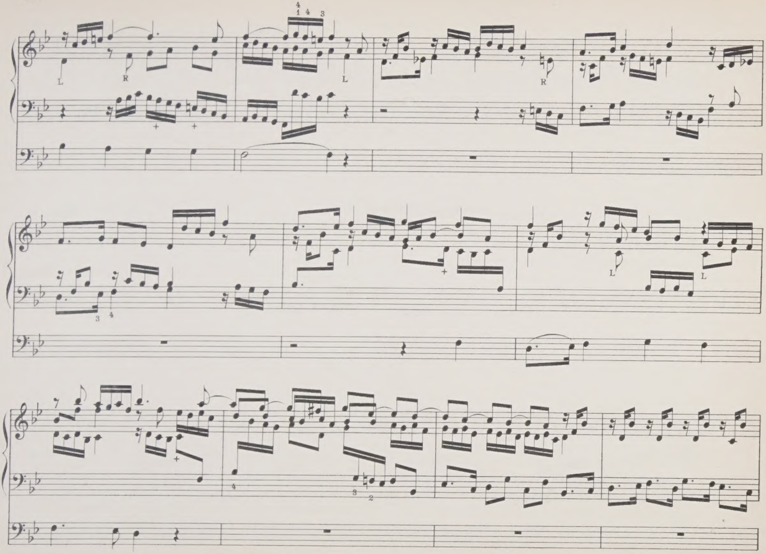


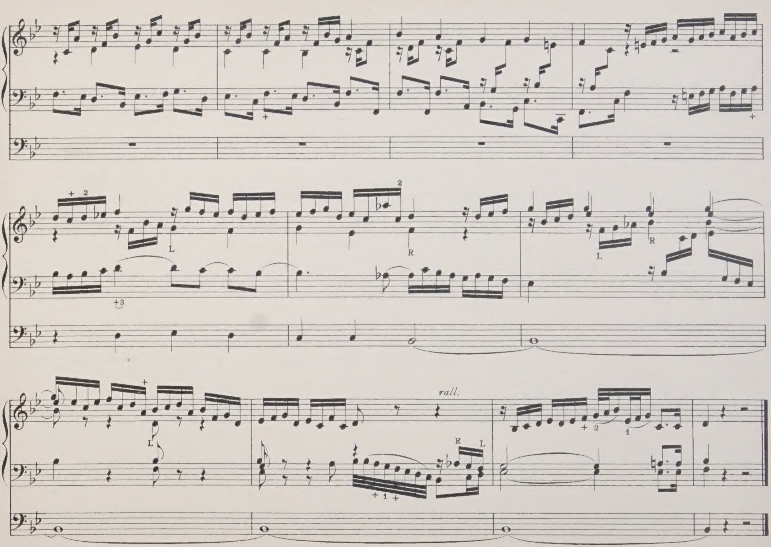
The differences between the two versions are very marked in no less than 28 bars. The copy here given has interesting passages containing obvious distinctions as compared with the version VOL. XIV page 863. A good many of these differences suggest the present to be the earlier version. The final Cadence, always a point of great interest in Bach's works, shows a collection of descending figures, whereas the closing bars of the other version display a number of ascending figures. Both of these terminations are built upon tonic pedals. The version here given has 62 as compared with 64 bars in the copy on page 863 VOL. XIV.


Choral.
L
L
R


L. H.
L
L
L
L
R



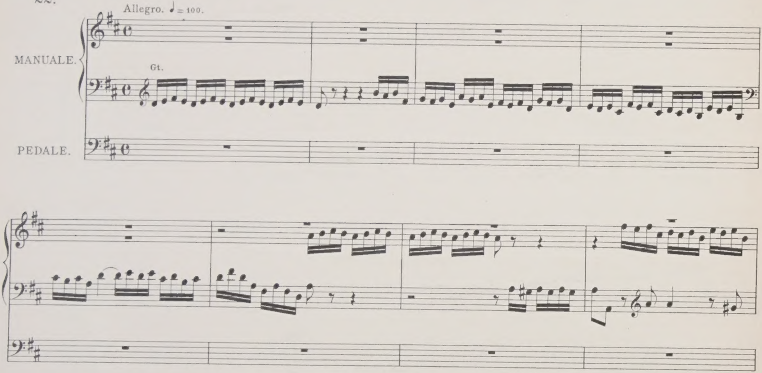

4
1 4 3
L
R
L
R
+
+
3 4
+
L
L
+
4
3 2


+ 2
+3
L
2
R
L
R
+
L
rall.
R L
+ 1 +
+ 2
1
+

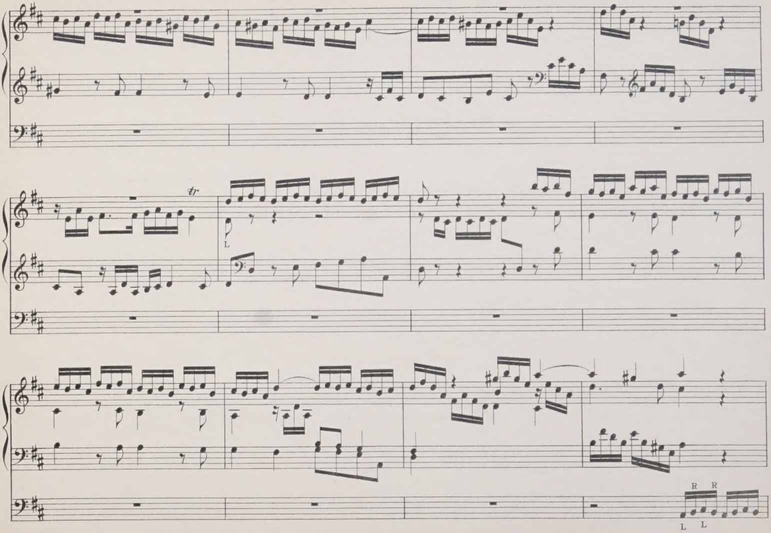
Fugue.

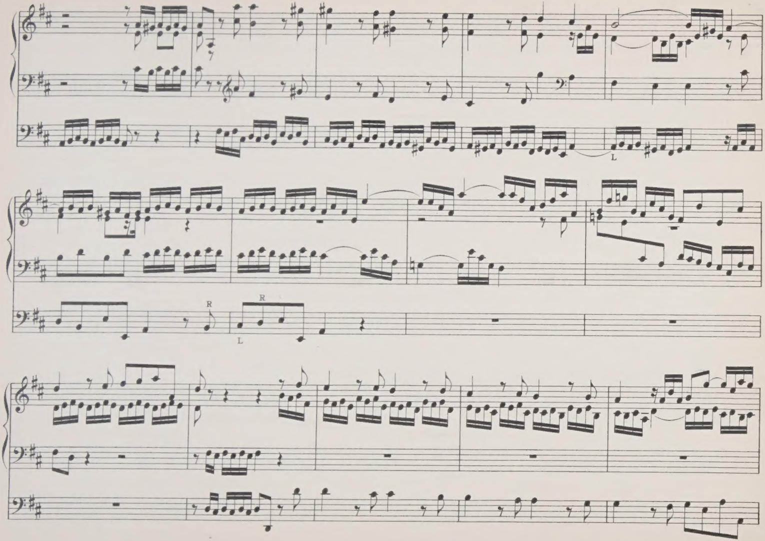
Gt. full without reeds.
Sw. full.
Ped. full without 32 ft.

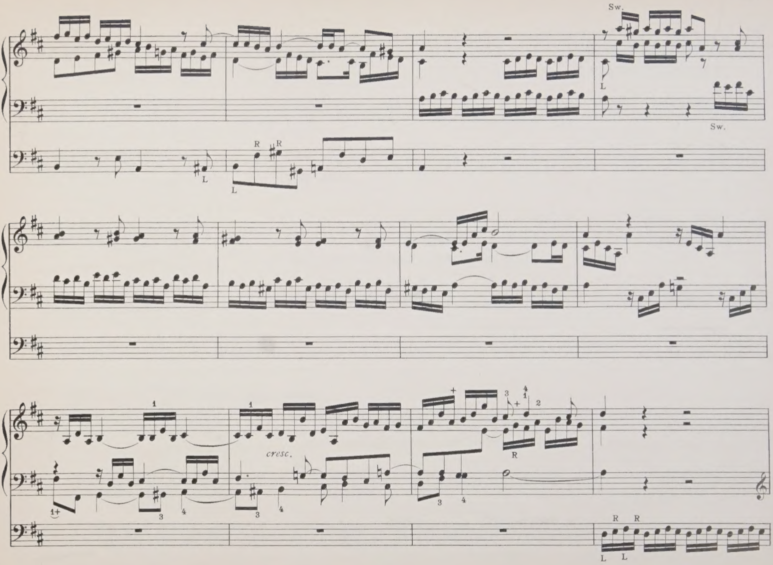
22.

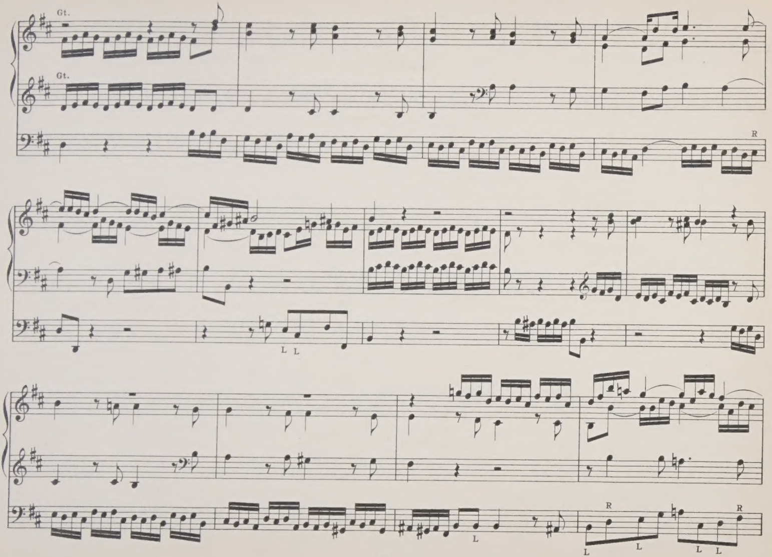


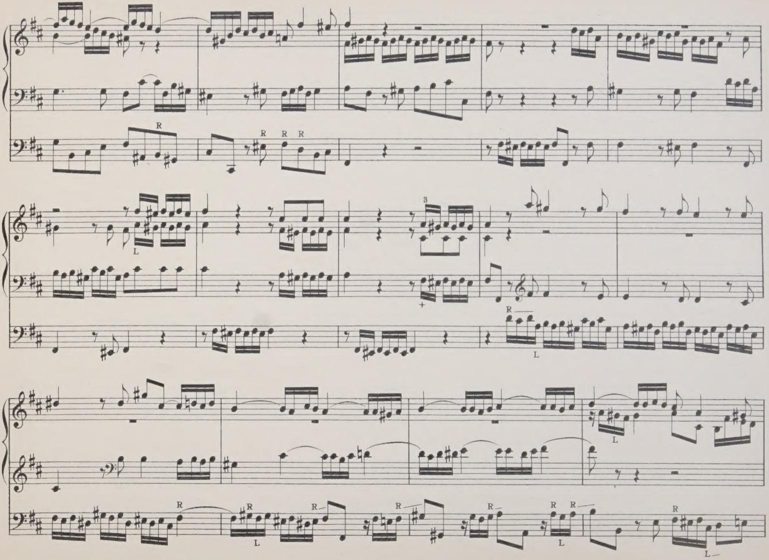
This is probably an early version of the brilliant Fugue in D to be found in Book I page 28. Although the first 25 bars are identical, differences are to be noted in a large proportion of the succeeding measures, until the final pedal solo is reached, and the six bars containing this pedal sentence correspond with the same bars in the other and usually played version. In the variant there are 98 bars; in the copy on page 28, VOL. I the measures number 137. The differences to be found are for the most part very interesting, as well illustrating the evolutionary processes of development in music.

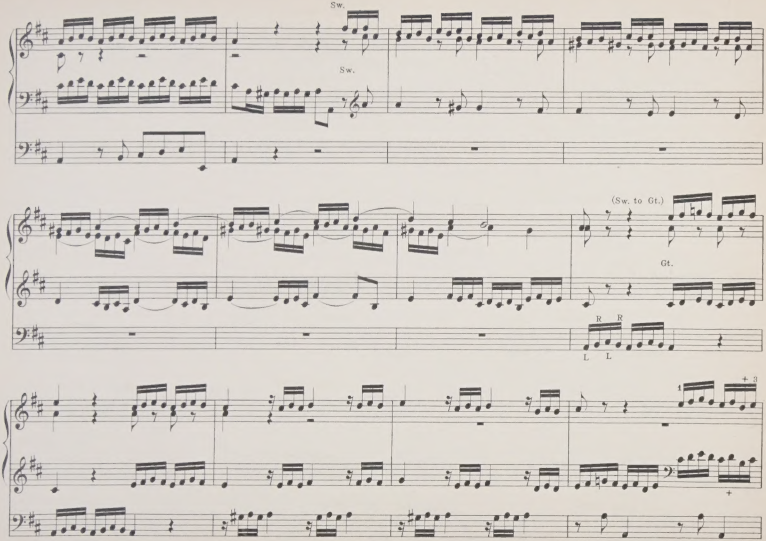

tr
L
R
R
L
L

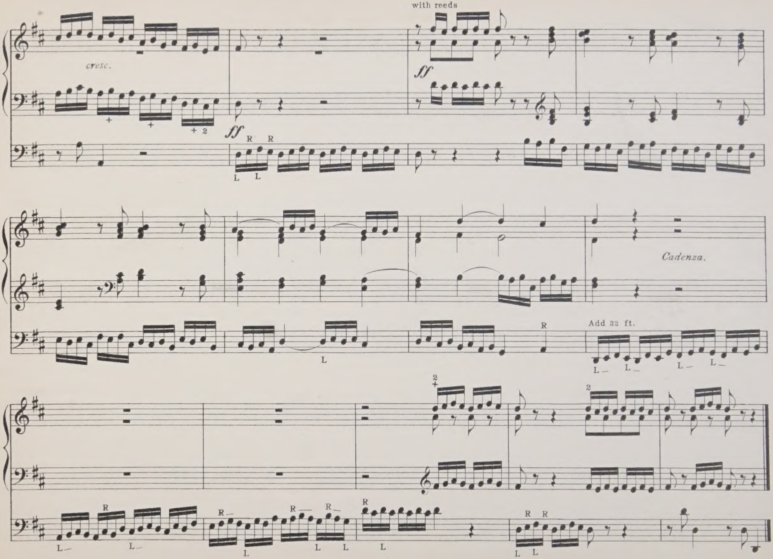

L
R
R
L


Sw.
L
Sw.
R
R
L
L
cresc.
1
1
+
3
4
1
+
2
R
1+
3
4
3
4
3
4
R
R
L
L


Gt.
Gt.
R
L L
R
L
L L L L R


R
R R R
3
+
R
L
L
R
R L
R
R
R
R L
R R
R
L


Sw.
Sw.
(Sw. to Gt.)
Gt.
R
R
L
L
1
+ 3
+

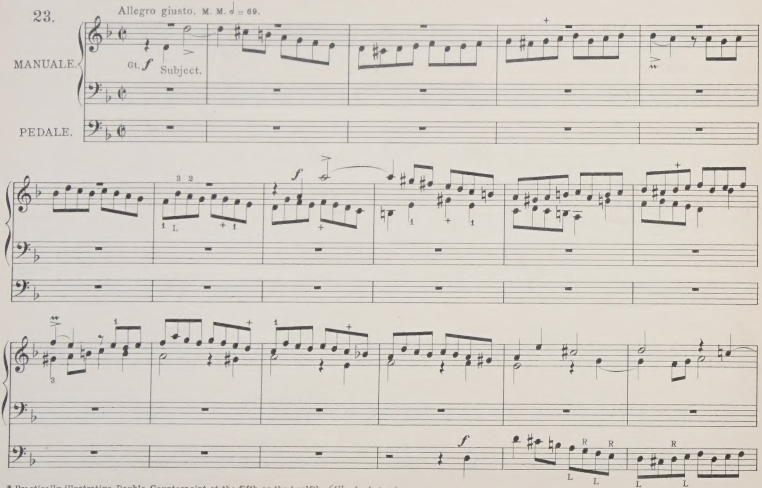

with reeds
cresc.
ff
ff
+
+
+ 2
R R
L L
Cadenza.
Add 32 ft.
R
L
L — L — L — L —
2
+
2
R
L — L —
R —
R — R —
L L L
R
L
R R
L L

Fugue

in D minor.*

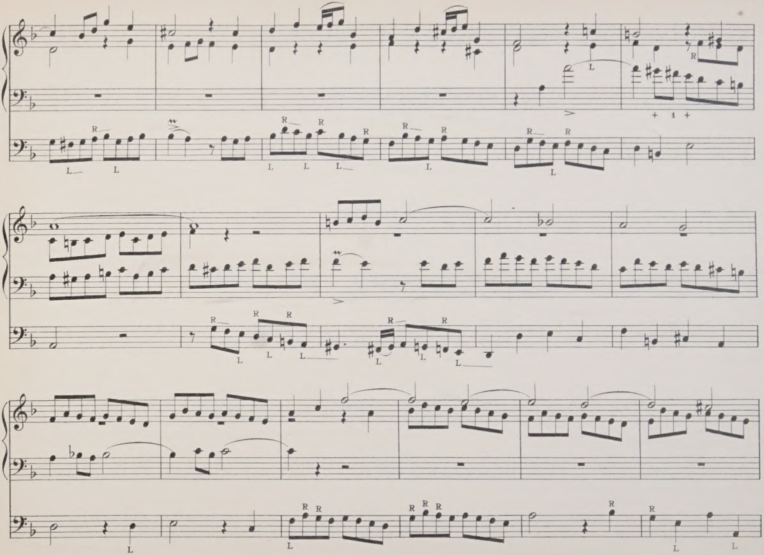
From "The Art of Fugue."

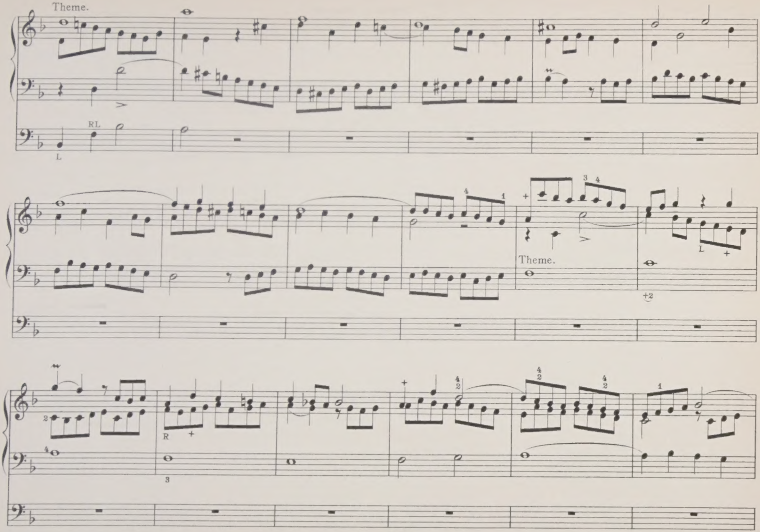
Solo 8 ft. and Tuba.
Full Sw. to Gt.
Gt. 8 ft. and Harm. Flute 8 and 4 ft.
Ped. 16, 8 to Gt.

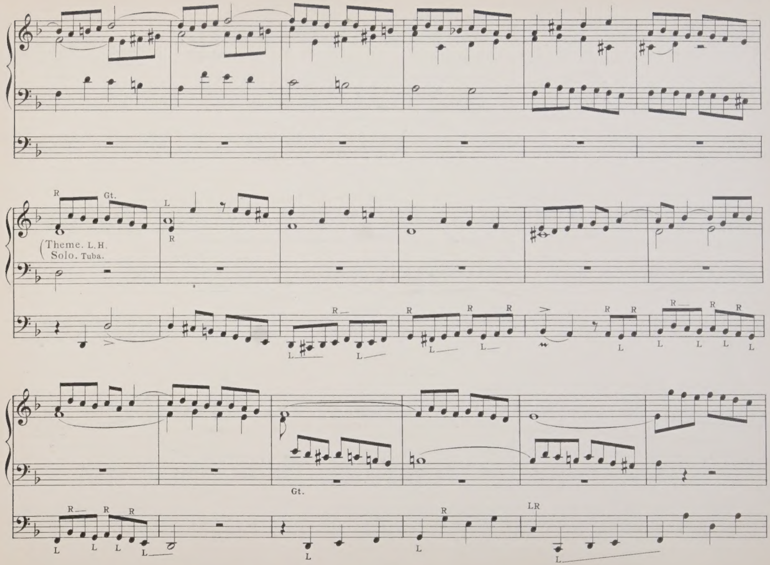

23.
Allegro giusto. M. M. 𝅗𝅥 = 69.
MANUALE.
PEDALE.
Gt. f
Subject.
f
f

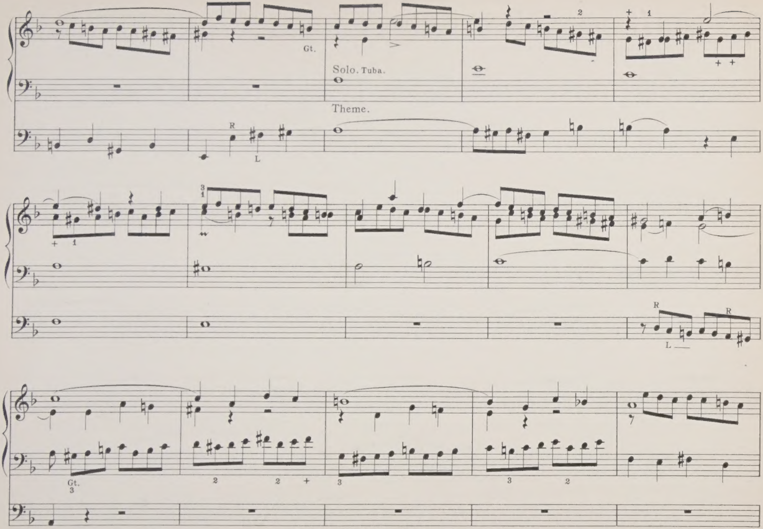
---

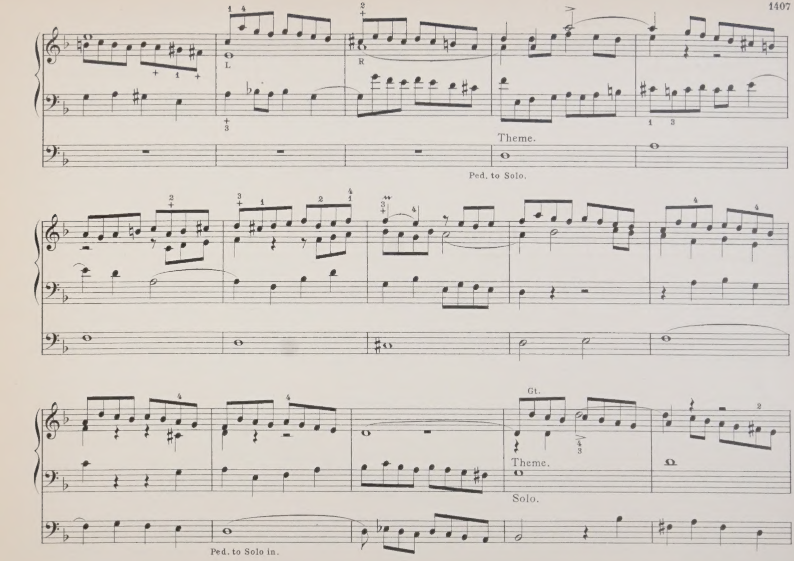
* Practically illustrative Double Counterpoint at the fifth or the twelfth. *(Alla duodecima.)*

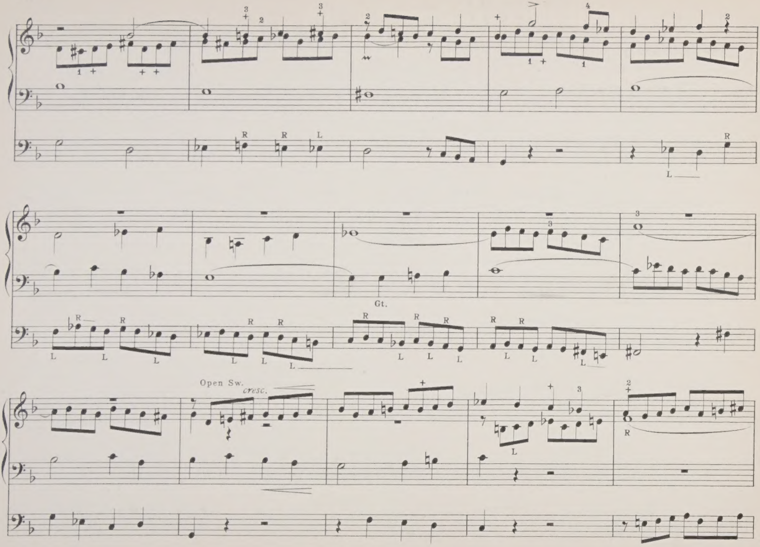

R
L
+ 1 +

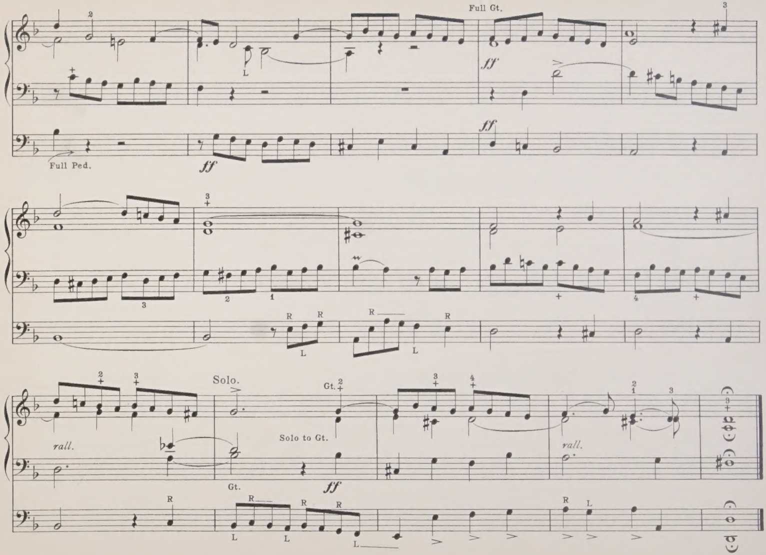

Theme.
RL
L
+
4
1
3 4
Theme.
L
+
+2
2
4
R
+
3
+
4
2
4
2
4
2
1


R
Gt.
L
R
Theme. L.H.
Solo. Tuba.
R
R
R
R
L
L
L
L
R
R
R
R
R
R
L
L
L
L
L
R
R
R
L
L
L
L
Gt.
L
R
L
LR
L


Gt.
Solo. Tuba.
Theme.
R
L
2
1
+
3
Gt.


L
R
Theme.
Ped. to Solo.
Gt.
Theme.
Solo.
Ped. to Solo in.


Gt.
Open Sw.
cresc.
R
L

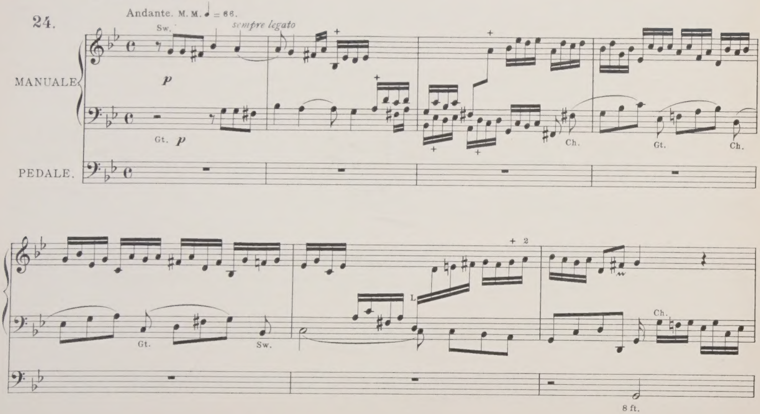

Full Gt.
ff
ff
ff
Full Ped.
R
L
rall.
Solo.
Gt.
Solo to Gt.
Gt.
ff
rall.

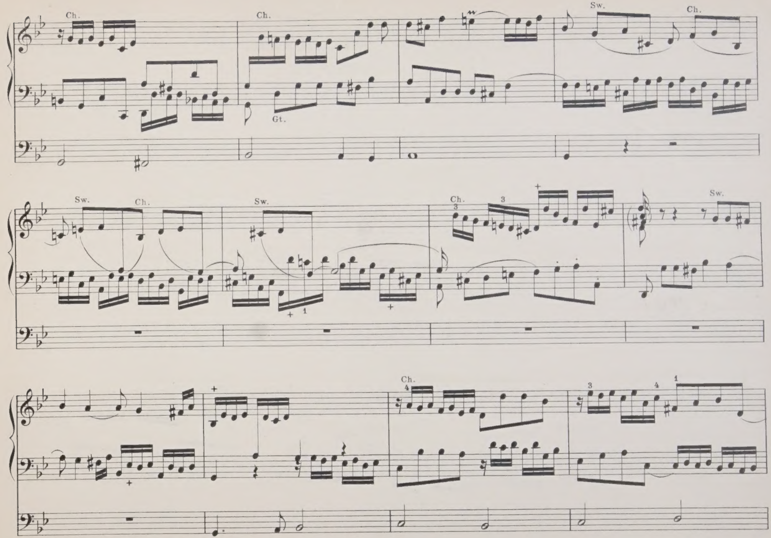
"Nun komm' der Heiden Heiland."

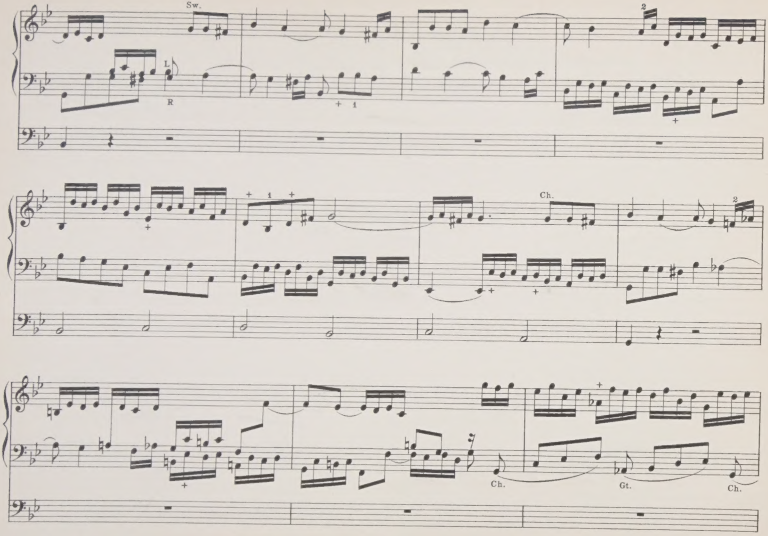
"Come now, Saviour of the Gentiles."

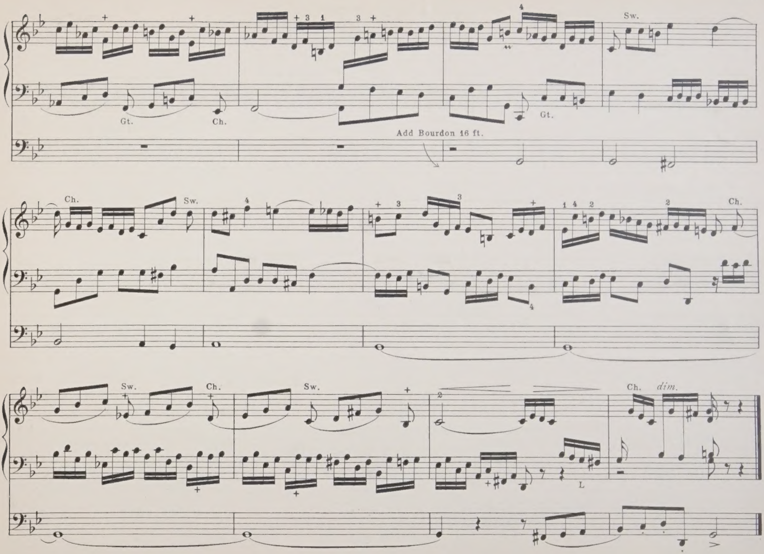
Sw. 8 ft. and Oboe.
Gt. Soft 8 ft.
Ch. Dulc Gamba.
Ped. Violoncello 8 ft.

24.


Andante. M. M. ♩ = 66.
Sw.
sempre legato
MANUALE.
p
Gt. p
Ch.
Gt.
Ch.
PEDALE.
Gt.
Sw.
L
Ch.
8 ft.


Ch.
Ch.
Gt.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
3
3
+
Sw.
+
1
+
+
+
Ch.
4
3
4
1


Sw.
L
R
+ 1
2
+
+ 1 +
Ch.
2
+
+
+
+
Ch.
Gt.
Ch.

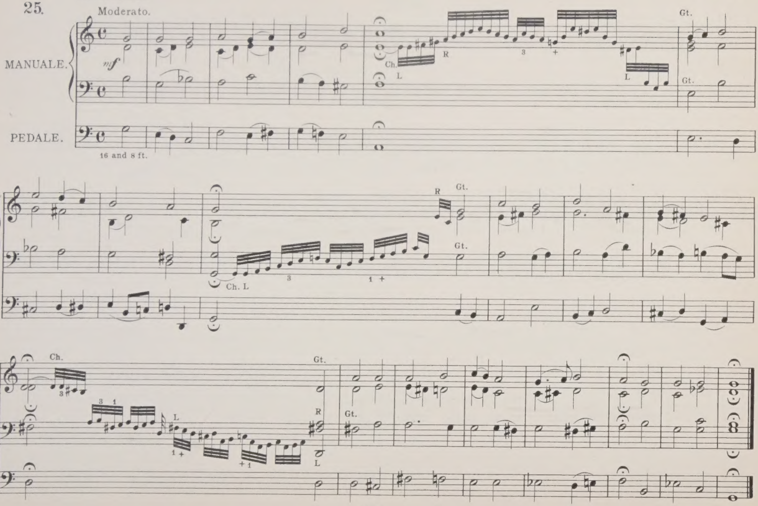

Gt.
Ch.
Add Bourdon 16 ft.
Gt.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
dim.
L

Variant "Gelobet sei'st Du Jesu Christ."

"Praised be Thou O Jesu Christ."

Gt. 8 ft.
Ch. 8 and 4 ft.
Ped. 16 ft. to Gt.

25.


Moderato.
MANUALE.
PEDALE.
mf
16 and 8 ft.
Ch.
L
R
3
+
L
Gt.
Gt.
Ch. L
3
1 +
R
Gt.
Gt.
Ch.
3
3 1
L
1 +
+ 1
Gt.
R
L
Gt.

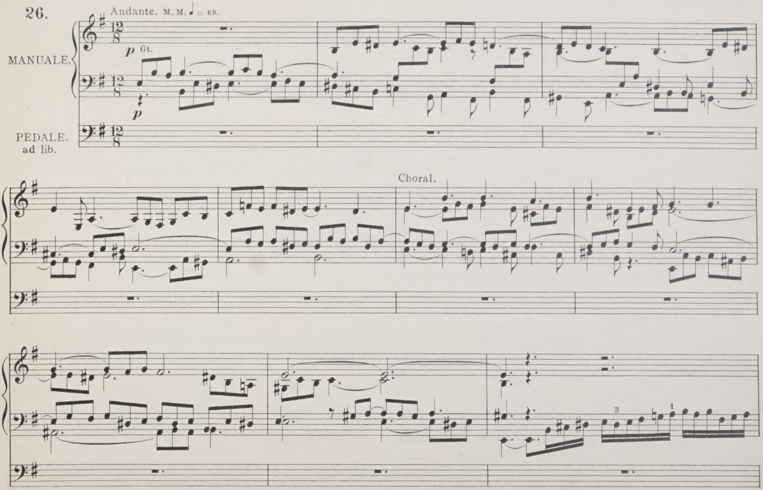
Jesus Christus unser Heiland.

Jesus Christ our Saviour.

ALIO MODO.*

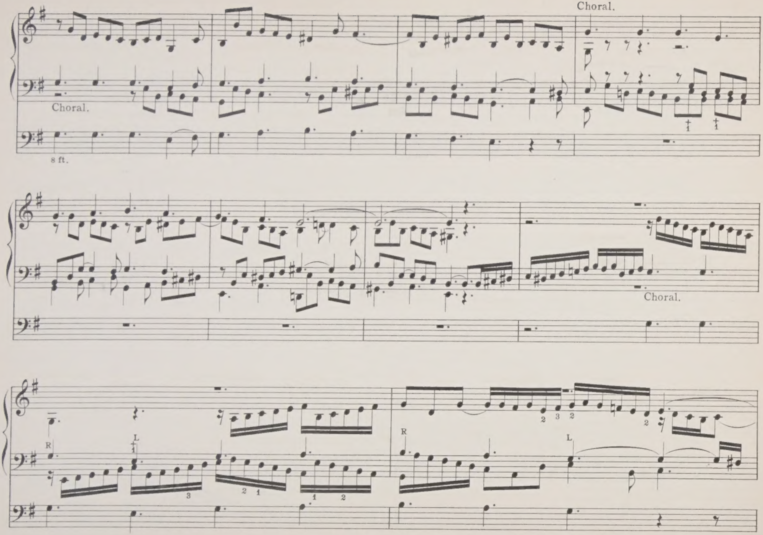
Sw. 8, 4 and Oboe.
Gt. Soft Ch, and Stopped 8 ft. to Sw.
Ch. Soft 8 and Corno di Bassetto.
Ped. Violoncello 8 to Ch.

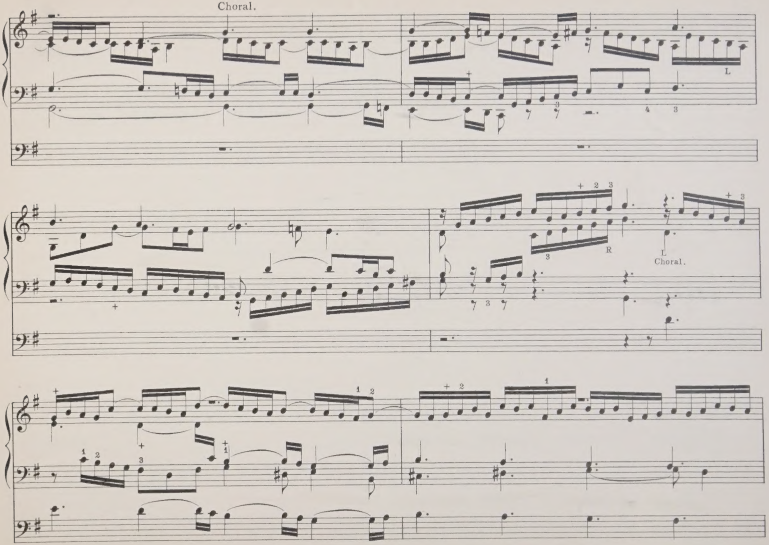
26.

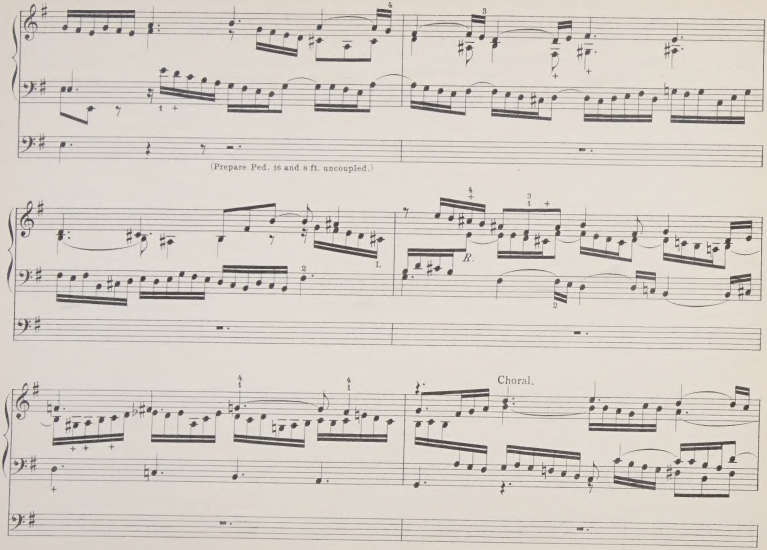

Andante. M. M. ♩ = 69.
MANUALE.
p Gt.
p
PEDALE.
ad lib.
Choral.
3
1

---

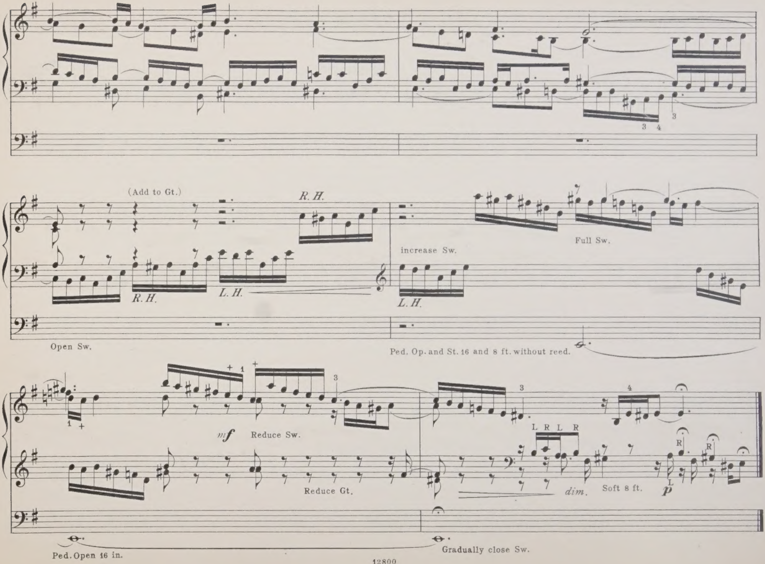
* NB. "ALIO MODO" here indicates another version in which the Choral is in another mode, that is in a readjusted or modernised scale.


Choral.
Choral.
8 ft.
Choral.
R
L
R
L


Choral.
L
R
L
Choral.



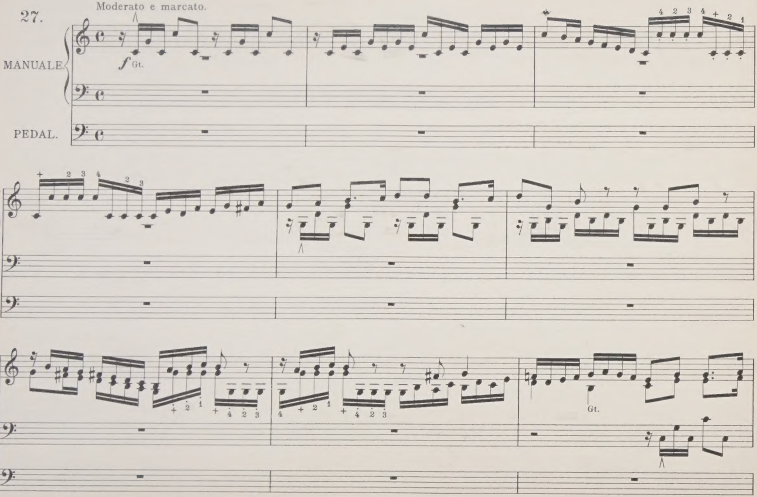
(Prepare Ped. 16 and 8 ft. uncoupled.)

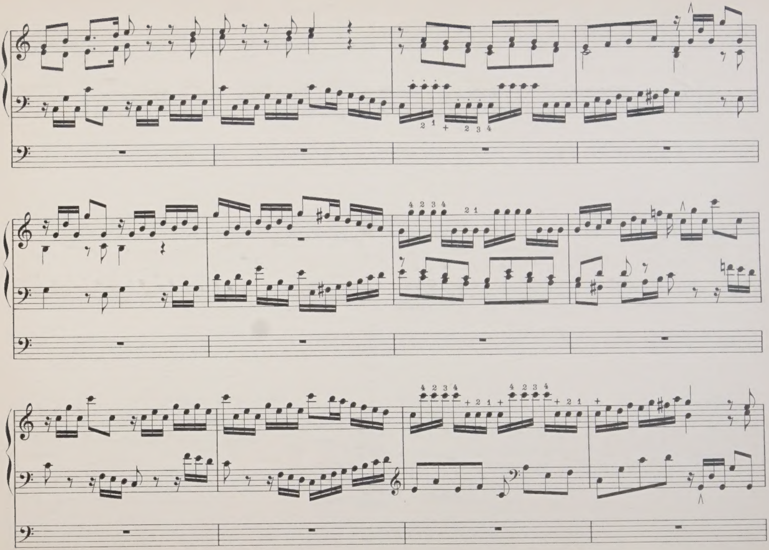

3 4
3
(Add to Gt.)
R. H.
R. H.
L. H.
increase Sw.
Full Sw.
L. H.
Open Sw.
Ped. Op. and St. 16 and 8 ft. without reed.
+ 1
+
3
1 +
mf
Reduce Sw.
3
4
L R L R
R
R
L
Reduce Gt.
dim.
Soft 8 ft.
p
Ped. Open 16 in.
Gradually close Sw.

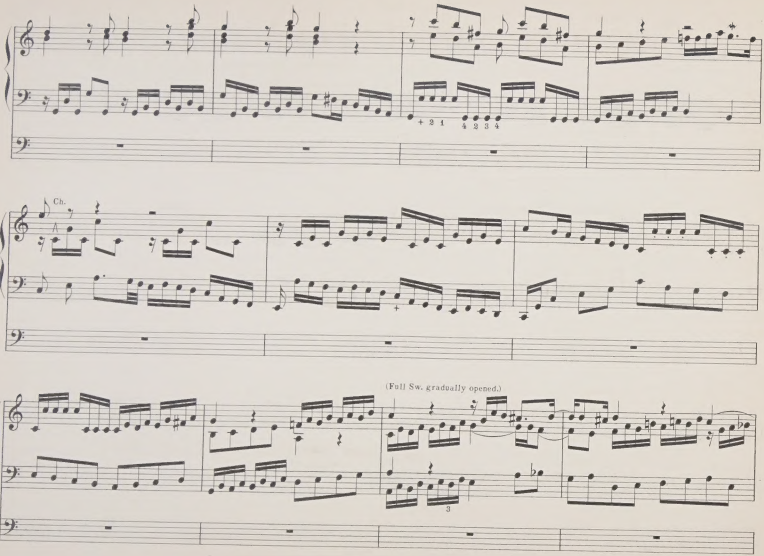
Solo. 8, 4 ft. and Tuba.
Sw. 8, 4, 2 ft. and reeds.
Gt. 8, 4, 2 ft. and Trumpet.
Ch. 8, 4, 2 ft. to Sw.
Ped. Full.

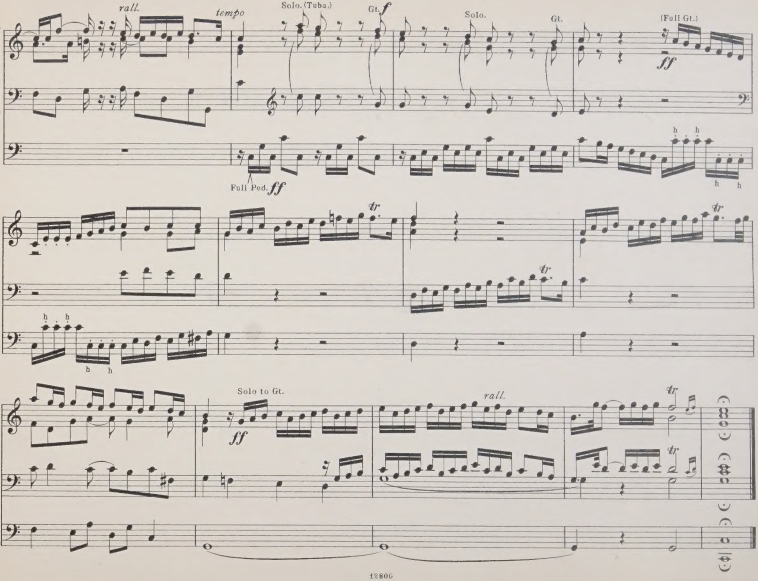
Fuga.

27.


Moderato e marcato.
MANUALE.
PEDAL.
f Gt.
4 2 3 4 + 2 1
+ 2 3 4 2 3
+ 2 1 + 4 2 3
4 + 2 1 + 4 2 3
Gt.


2 1 + 2 3 4
4 2 3 4
2 1
4 2 3 4 + 2 1 + 4 2 3 4 + 2 1
+


+ 2 1 4 2 3 4
Ch.
+
(Full Sw. gradually opened.)
3


rall.
tempo
Solo. (Tuba.)
Gt. f
Solo.
Gt.
(Full Gt.)
ff
h
h
h
h
Full Ped. ff
tr
tr
tr
h
h
h
h
Solo to Gt.
ff
rall.
tr
tr

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6871-9	,, 206. Kindergarten. 9 Bks. à	2 6
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		s.d.
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6662	**Nicolai.** Overture "Merry wives"	1 4
6663	**Pauer.** British Guards March	1 4
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